

Star Wars!

Entertainment

WEEKLY



HARRISON
FORD
as
HAN
SOLO

Exclusive The Force Awakens

by ANTHONY BREZNICAN

32

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BADDER DEATH STAR

PRINCESS LEIA

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THE
TOP 10 THINGS
WE LOVE
THIS WEEK

The Must List

▼ Cate Blanchett and Rooney Mara



1

MOVIES
CAROL

• *Far From Heaven* director Todd Haynes returns to the '50s for an immaculate drama based on Patricia Highsmith's groundbreaking lesbian novel. Rooney Mara and Cate Blanchett are exquisite in performances that you'll be hearing about come Oscar time. (R)

The Must List



2 TV JOHN MULANEY: THE COMEBACK KID

• His sitcom may have bombed, but the former SNL writer is back in charming, quick-witted form in this stand-up special. (Netflix, Nov. 13)

3 MUSIC "CAN'T GET ENOUGH OF MY- SELF," Santigold

• The alt-pop songstress pays herself a compliment on this bouncy ode to snappy beats and high self-esteem, from her upcoming 99¢ (due early next year).

4 BOOKS THE MURALIST, by B.A. Shapiro

• From the author of *The Art Forger* comes another art-world thriller: This one, set on the brink of World War II, features familiar faces including Eleanor Roosevelt and Jackson Pollock.

5 PODCAST SONG EXPLORER

• An in-depth discussion of the stories behind our favorite songs, the podcast has recently featured U2 and *The Martian* composer Harry Gregson-Williams. Check out upcoming shows with Wilco and Courtney Barnett.

6 TV THE MAN IN THE HIGH CASTLE

• Both thought-provoking and beautiful to watch, the chilling series imagines an alternate history in which the Allies lost World War II. (Amazon, Nov. 20)



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The Must List

7
→



7 TV LISTEN TO ME MARLON

• The icon is resurrected in a vivid doc narrated with material from 300 hours of his own recordings. (*Showtime*, Nov. 14)

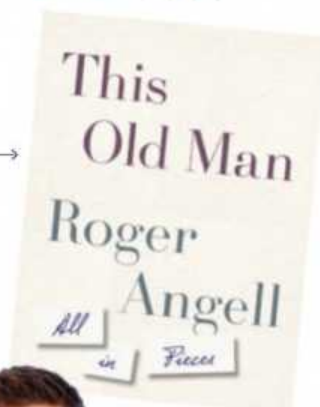
8 MUSIC MR. MISUNDER- STOOD, Eric Church

• Church follows up his 2014 breakthrough, *The Outsiders*, with a fantastic surprise collection of drinkin'-and-cryin' heartbreakers.

8
→



9
→



9 BOOKS THIS OLD MAN, by Roger Angell

• This collection of pieces by the *New Yorker* legend has something for everyone, from profiles to haikus: the work of an inspiring life.

10
→



10 TV SUPERNATURAL

• Their wild show may be in its 11th season, but the Winchester brothers (and Baby) haven't slowed down one bit. (*The CW*, 9 p.m., Wednesdays)

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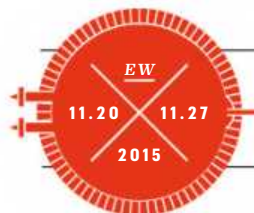
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Blindspot

The story of how a puzzle show about a mysterious tattooed amnesiac turned into fall's biggest new hit.

BY SHIRLEY LI

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Angelina Jolie Pitt

In a bold new film, which she wrote and directed, Jolie Pitt explores a marriage drowning in sorrow. Now she explains why she made it with her own husband—on their honeymoon—and what *By the Sea* taught her about love, loss, and herself.

BY SARA VILKOMERSON

40 ▶

Star Wars: The Force Awakens

On Dec. 18, *Episode VII* arrives in theaters. Now, EW takes you deep behind the making of the most anticipated movie of the decade.

BY ANTHONY BREZNICAN

PLUS: We talk to veteran star Harrison Ford and new stars John Boyega and Daisy Ridley, break down the *Star Wars* universe, and more.

80

ATGIF Oral History

Time-travel back to the most wholesome (*Full House!*), wackiest (*Dinosaurs?!!*),

family-friendliest TV lineup of the '90s.

BY MARC SNETIKER & DAN SNIERSON

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BB-8, one of the new droids in *Star Wars: The Force Awakens*, is ready to roll

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Editor's Note

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From Star to Finish: Your Complete Wars Guide



BACK IN 1978, in a fit of programming insanity, CBS pre-empted *Wonder Woman* and *The Incredible Hulk* to air *The Star Wars Holiday Special*. (Log-line: Chewbacca and Han Solo travel to Chewie's home planet, Kashyyyk, to celebrate Life Day.) It's the Exxon Valdez of made-for-TV movies. Cast like an episode of *The Love Boat* (Hey, there's Diahann Carroll! And Harvey Korman!), *Holiday* is 97 minutes of stilted dialogue, horrible production values, and a Bea Arthur musical number.* (Did I mention there is singing?) Nobody wants to be there—even R2-D2 has a look like “My agent is so fired once this is over.”

That's about the only part of the *Star Wars* universe we don't cover in this very special, exhaustive double issue, which dives deep into all things Jedi. (You can buy all four collector's covers at ew.com/swcovers.) A group of EW megafans who have the wisdom of Yoda and the humor of Han Solo lovingly assembled this 32-page package, so I want to turn over

this space to them so they can share their favorite *Star Wars* characters.



Sean Smith
Executive Editor

I've always felt a connection to **Luke Skywalker**. We were both farm boys eager for escape and a great adventure, and I love his purity of intent—that desire to be a part of something greater than yourself. Plus, let's face it, Jedi are hot.



Gina McIntyre
News Director

Favorite *Star Wars* character? That's not as easy as it sounds. Princess Leia's brainy and brave, and I spent many childhood Halloweens with my hair done up in side buns. But like Leia, I've got a soft spot for scoundrels. If I'm being honest, my heart really belongs to **Han Solo**.



Bill Keith
Senior Editor

Hands down, **C-3PO**. I had no idea how desperately I needed a know-it-all British butler until I saw *Star Wars*! Second only to John Gielgud's Hobson in *Arthur*. ▶

ON THE COVER

Harrison Ford as Han Solo, Daisy Ridley as Rey, John Boyega as Finn, R2-D2, and C-3PO. Photographs by Jules Heath/2015 Lucasfilm Ltd & TM. All Rights Reserved

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TV

VH1 & EW GO BIG IN 2015

Our Entertainers of the Year issue is right around the corner (on newsstands Nov. 24), and for the first time we are headed to prime-time TV to mark the occasion. We've partnered with our just-as-pop-culture-obsessed pals at VH1 to bring you *VH1 Big in 2015 With Entertainment Weekly*, a special that will honor celebrities (including **Aziz Ansari**, **Amy Schumer**, **Nicki Minaj**, and **Taraji P. Henson**, below) who have taken 2015, wrestled it to the ground, and dominated the heck out of it. *Big in 2015* airs **Monday, Dec. 7, at 9 p.m.** on VH1. Before you tune in, you can continue to join the conversation and tell us who rocked your year in movies, TV, music, and books at ew.com/bigin2015 and on Twitter with #BIGin2015.



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MY JOURNEY

In EW's new Web series (ew.com/myjourney), we sit down with Robin Roberts, Derek Hough, and others as they reflect on their careers and paths to success.



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(Clockwise from left) Jabba the Hutt (and his sidekick Salacious B. Crumb), Han Solo, Luke Skywalker, Boba Fett, Darth Vader, and C-3PO



Anthony Breznican
Senior Writer

It's an obvious choice, but I'd have to say my favorite remains **Han Solo**. He's the patron saint of wisenheimers. Anyone who has ever charged headlong into battle, only to run away just as fast when outnumbered, feels a kinship with this roguish wannabe hero.



Darren Franich
Senior Writer

Who wouldn't want to be **Jabba the Hutt**? His life is one big never-ending Caligula-goes-to-Studio-54 party, and he never even has to move! His muscle tone isn't too great, but when you've got a rancor, you don't need to exercise.



Kevin P. Sullivan
Correspondent

The masked bounty hunter **Boba Fett** is often—and justifiably—criticized for not earning his massive popularity. But he's also the embodiment of two of *Star Wars*' defining characteristics: killer design and Western homage.



C. Molly Smith
Editorial Assistant

With his menacing methods, black-armor uniform, and mask to match, **Darth Vader** stands supreme as the biggest bad in a galaxy far, far away. More than a deliciously good villain, the Imperial leader makes the most compelling journey of anyone in the series as he turns from the dark side. (And *that* twist? It's still awesome.)

• EW, too, is traveling to a galaxy far, far away. Well, 7.1 miles away, anyway. Along with our parent company, Time Inc., we're moving to our new headquarters in downtown Manhattan—an exciting way to start our 26th year. For me, packing is a months-long, painstaking process—I am seriously the worst packer on the planet—but while disassembling my office, I was happy to discover a copy of the original memo from July 1988 pitching the launch of *Entertainment Weekly*, which had these prescient words: “Show business has grown and spread and today we have too many choices and too little time.” Even today, we strive to continue to help you make the most of it.

• Unlike some celebs who refuse to admit they've gone under the knife, we're proud to announce that EW.com is getting a face-lift, starting with its home page on Dec. 3. The goal is to bring you a robust site chock-full of breaking news, TV recaps, must-watch videos, and irresistible photo galleries—all in an easy-to-digest fashion. I'm eager for you to see it.

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THE WEEK'S
BEST

Sound Bites



TWEET OF THE WEEK

I always eat all my food. ALWAYS. Only Leftovers I know about are Justin Theroux's @XoshaRockstar (Xosha Kai Roquemore)

"My mother died stopping terrorists from blowing up Disneyland. It's what I decided when I was 9, and I'm sticking with it."

—Bonnie (Allison Janney), explaining the completely made-up reason her mother abandoned her, on *Mom*

"I'm allergic to poison ivy. I got it one time at sports camp making out in the woods with Liz Almont... Okay, fine, we weren't making out, I was looking for my inhaler. And it wasn't sports camp, it was asthma camp."

—Jake (Andy Samberg), after Terry (Terry Crews) steers him clear of the plant, on *Brooklyn Nine-Nine*

"It was me, James, the author of all your pain."

—Franz Oberhauser (Christoph Waltz), revealing his treacherous history, in *Spectre*

"Come on, I can't ask Alice out! She's so hot. She's, like, at the level of hot if I'm seen with her, people would assume I'm an Indian billionaire."

—Dev (Aziz Ansari), trying to find a date to a concert, on *Master of None*

"Blood-sugar thing? I have a cookie. I bought it fresh yesterday, but I was only planning on staring at it."

—Mia (Emily Tyra) trying to help roommate Claire (Sarah Hay), who's not feeling well, on *Flesh and Bone*

"You've got to help me, Linus! I'm not sure I can handle being partners with the Little Red-Haired Girl. I need to slow things down. Maybe I'm not ready for a serious relationship. How will I support her? I can't afford a mortgage. What if I'm put into escrow?"

"Charlie Brown, you're the only person I know who can turn a simple book report into a lifelong commitment."

—Linus, giving Charlie Brown girl advice, in *The Peanuts Movie*

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Maisie Williams



Michael Douglas



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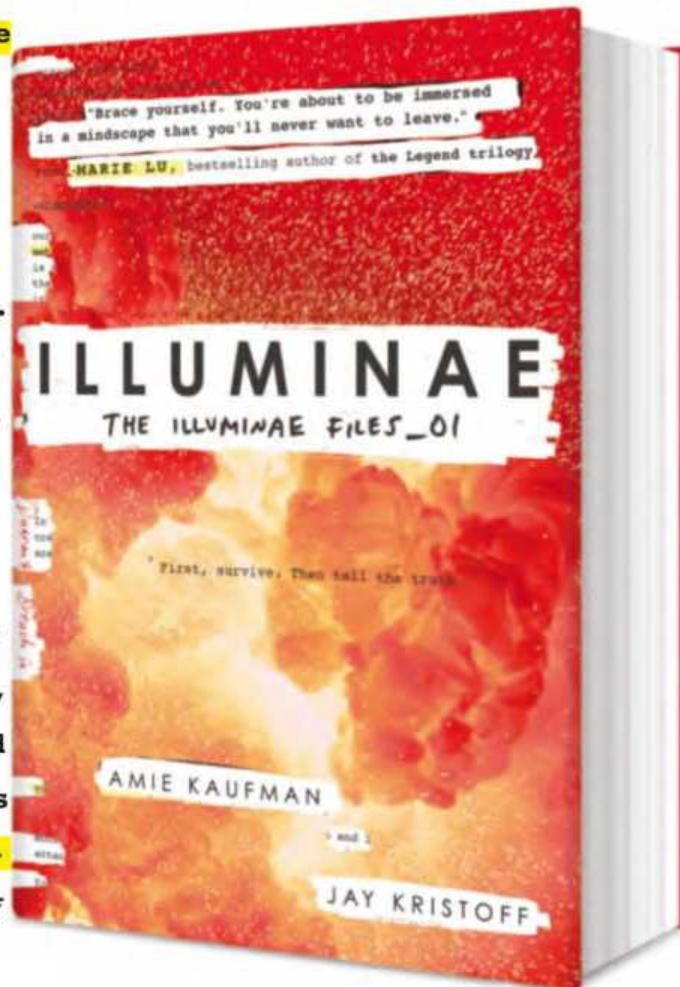
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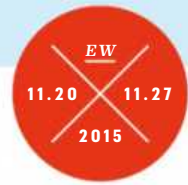
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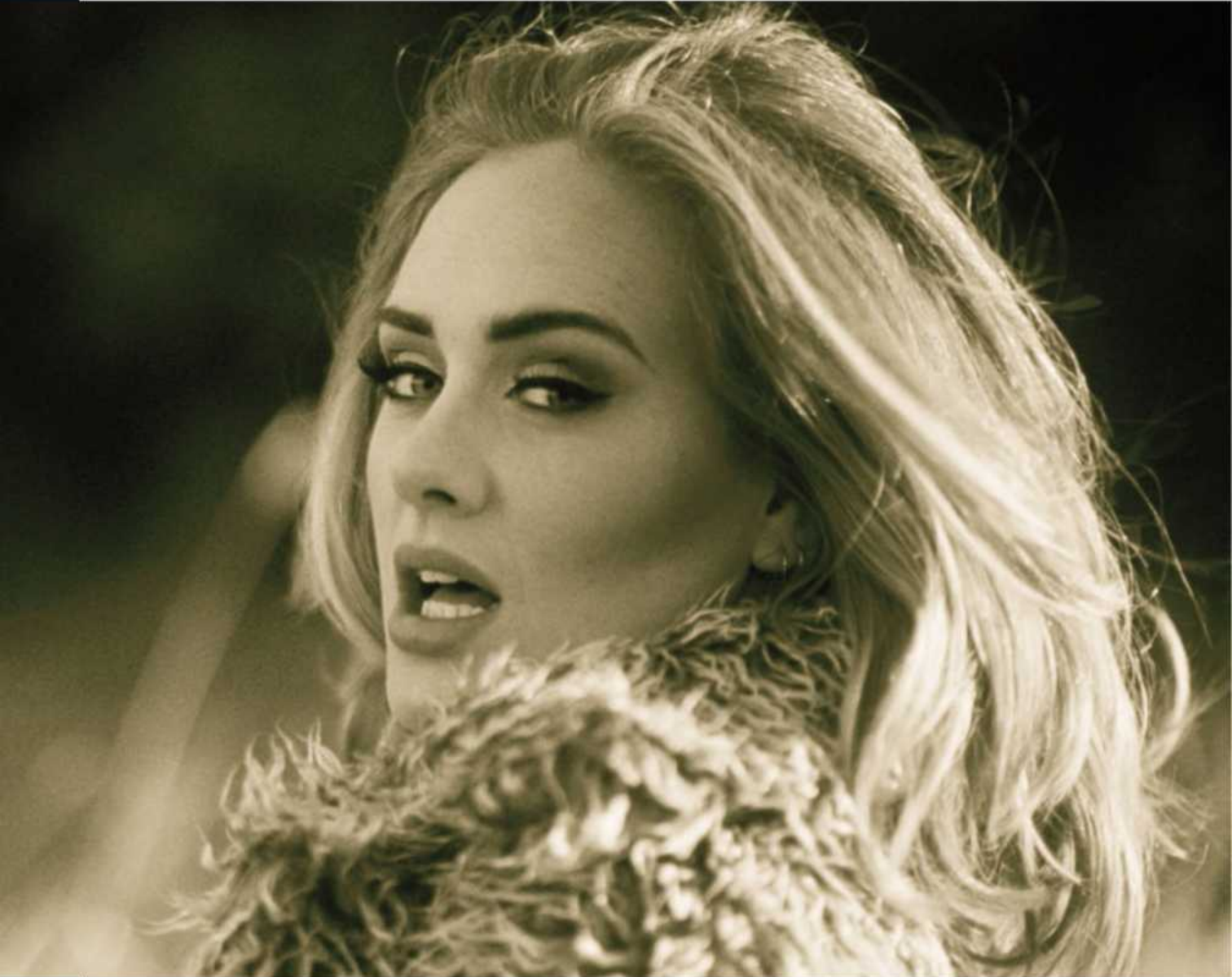


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News+Notes



Can Adele Outsell Them All?

Her new album, *25*, is one of the most anticipated of the year—and it promises to deliver some of the biggest numbers of all time. *By Kyle Anderson*

THE BEST COVERS OF “HELLO,” RANKED

Around the globe, artists both professional and novice have put their spin on the Adele hit



ADELE'S 25 ARRIVES in stores and online Nov. 20. The question isn't whether or not the album will be huge (it will be), but just *how* huge. Her third offering, following 2008's *19* and 2011's *21*, has been at the top of the charts since it was made available for preorder four weeks ago, and debut single “Hello” is the first in history to sell more than a million U.S. downloads in a week. (It also spawned a slew of viral covers; see sidebar.) A parade of high-impact events—including an appearance on *SNL* the day after the album drops and a concert at Radio City Music Hall to air Dec. 14 on NBC—are likely to only boost its prosperous fortunes.

One secret to her success? Adele has remarkable cross-generational appeal, with “Hello” logging spins on Top 40 radio as well as on adult-contemporary and adult-alternative stations and even formats usually reserved for R&B and hip-hop. “Fans have been anticipating this moment for years, and the buzz is unprecedented,” says Target spokesman Lee Henderson,

whose store will stock a special edition of the album with three bonus tracks. (Last year, an exclusive version of Taylor Swift's 1989 was offered through the retailer and sold more than 400,000 units in its first week.) “We know 25 will be one of the biggest albums this holiday season.”

Considering the impressive business “Hello” has done already, along with the timing of the album release (shoppers who purchase the record on Black Friday should bolster first-week sales), industry prognosticators have 25 moving anywhere from 1.4 to 2 million copies in its first seven days. If it comes in on the low end, it would still be the single biggest sales week for a female artist since Britney Spears' *Oops!...I Did It Again* in 2000. If it arrives at the high end of that range, it'll be the second-biggest week of all time behind *NSYNC's 2000 release *No Strings Attached*. Those record-holding figures may be from an era that's a distant memory in the music world, but if anyone can produce turn-of-the-century sales, it's the powerhouse vocalist from London.

Meet Team Adele

Sure, it's all about that voice, but the songstress got some big-name assists on 25



RYAN TEDDER

The OneRepublic frontman has lent his brand of sweeping drama to Carrie Underwood, Jennifer Lopez, and Maroon 5. He previously collaborated with Adele on “Turning Tables” and “Rumour Has It.”



PAUL EPWORTH

Producer Epworth and Adele partnered earlier on the chart-topping, Grammy-winning “Rolling in the Deep,” and they shared a Best Original Song Oscar win for the James Bond anthem “Skyfall.”



GREG KURSTIN

The “Hello” co-writer and producer is a regular collaborator with Sia and co-wrote her current single “Bird Set Free”—a track initially earmarked for Adele.



TOBIAS JESSO JR.

In January, Adele tweeted a link to “How Could You Babe” from singer-songwriter Jesso, earning it 100,000 views—and him a gig co-writing a track for her latest collection.



BRIAN BURTON

Better known as Danger Mouse, Burton made a name for himself in 2004 when he layered Jay Z vocals over tracks from the Beatles' *White Album*. He's since produced for Gorillaz, Beck, and U2.



- 1 An **UNIDENTIFIED KOREAN TEEN** from Seoul Music High School rivals Adele's range—and heart—without ever opening her eyes.



- 2 R&B singer **JOE THOMAS** deepens the track with heavy drums and a music video that trades the flip phone for an iPhone.



- 3 ASL interpreter **MOLLY LOU BARTHOLOMEW** uses her hands to convey all the emotion of Adele's recording.



- 4 Zimbabwean gospel singer **TAPS MUGADZA** employs just an acoustic guitar and layers of his own harmonies to nail the ballad.



- 5 British pop star **CONOR MAYNARD** delivers a wallop with help from Virginia-based rapper Anth's dark original verses.

WHO'S
THE
BIGGER
BULLY?



Target: Kermit
Method: Passive Aggression
Motivation: Love



WINNER

Target: Charlie Brown
Method: Physical Aggression
Motivation: Cruelty



One Direction Take an Exit

The release of their fifth album, *Made in the A.M.* (see page 106 for EW's review), marks the beginning of 1D's indefinite hiatus. We talked to the guys about the album, their vacation plans, and what's next. **By Amanda Michelle Steiner**

EW ▼

Your single "History" sounds like the song that plays in the season finale of a TV show that may or may not return for another season.

But you've been vocal in assuring fans that you'll return.

Liam, Harry, and Louis have been pretty open about side projects, but can we expect any music from you, Niall, during the break?

You're pretty private, Harry, but this album, particularly "Perfect," feels less ambiguous. Did you anticipate the speculation about the meaning of these tracks?

ONE DIRECTION ▼

LIAM PAYNE Exactly! That song, more than anything, is about the way the fans have created this massive thing—One Direction—over the past five years. Out of that comes a little bit of closure for this chapter, I guess.

LOUIS TOMLINSON Five years, five albums, four tours. I'm sure, maybe, it appears alarming when we say we're going on a break, but it's such a normal thing. Our intention and our love is for the band, and that's always going to be the case.

NIALL HORAN Obviously we'll be writing at some stage. For the first while I think I'll just chill—we've been to a lot of places in the world but never really got to see a lot of them. I want to do a little traveling.

HARRY STYLES When you're writing, you don't sit there going, "Oh, people are going to speculate about this." Love songs can be about a time or a place, and you kind of personify it and stick a name on it and then everyone thinks it's about a certain person. But I don't think it's always so black-and-white.



▲
Rooney
Mara

Fresh Ink for *Dragon Tattoo*

Sony is finally working on a new movie featuring superhacker Lisbeth Salander—but it won't look anything like what you're expecting.

By Nicole Sperling

ROUGH-AND-TUMBLE cyberpunk sleuth Lisbeth Salander will fight her way back to the big screen soon, but she may or may not resemble Rooney Mara. News broke last week that Sony Pictures is planning an adaptation of *The Girl in the Spider's Web*, the fourth book from the best-selling Millennium mysteries (and the only novel in the series not written by Stieg Larsson). Producers Amy Pascal and Scott Rudin, who partnered on David Fincher's 2011 English-language adaptation of *The Girl With the Dragon Tattoo*, have chosen to bypass books 2 and 3, but they also reportedly appear to be bypassing Fincher and stars Daniel Craig and Mara, who landed an Oscar nomination for her performance.

The reason behind changing, oh, everything? One source says the producers like the idea that *Spider's Web* would be new to the screen—some



▲
The Sep-
tember
2015
release



▲
Harry
Styles,
Liam
Payne,
Louis
Tomlin-
son,
and Niall
Horan

**SPOILER
ALERT**



Adnan Syed

UPDATE

Serial's Latest Plot Twist

New evidence means a new day in court for **Adnan Syed**, the Baltimore man whose 2000 murder conviction was the subject of last year's obsession-inspiring podcast. Rabia Chaudry, an advocate for Syed and cohost of the follow-up podcast *Undisclosed*, explains.

By Cristina Everett

• **WHAT HAPPENED?** Syed's former classmate Asia McClain came forward to offer an alibi for Syed. Also, an AT&T document discovered by Chaudry's colleague discredits cell-phone records from the original trial that placed Syed near the crime scene. "Asia is back because she listened to *Serial*," Chaudry says. "There's no way we would have had this reopened without both *Serial* and *Undisclosed*."

• **WHAT'S NEXT?** A hearing will take place, likely early next year, says Chaudry. "Asia will testify, and Adnan will be present. The judge will either say, 'Everything looks fine to me,' and we're back to square one, or the judge can order a new trial."

• **WHAT COULD IT MEAN FOR ADNAN?** "If Adnan [is granted] a new trial, I'm 99 percent positive the state would not retry the case," Chaudry says. "I think they'd say, 'We're screwed anyway.'" That could mean a plea deal, potentially translating to a shorter sentence—or even release. "He's incredibly grateful," she says. "He's pretty convinced that if the podcast didn't happen, it would be the end of the road for him."

AGENTS OF S.H.I.E.L.D. SHIPPERS, REJOICE!

It's the long-awaited moment FitzSimmons fans have been hoping for since the scientifically brilliant yet socially awkward duo first charmed their way into our hearts on *Marvel's Agents of S.H.I.E.L.D.* After more than two seasons of will-they-or-won't-they, Fitz (Iain De Caestecker) and Simmons (Elizabeth Henstridge) take the next step in the Nov. 17 episode. "Their relationship will visibly change forever," says EP Jed Whedon. "Their chemistry is something that was conceived, in creating the characters, as two people who are inseparable." Adorably, the partners' dynamic mirrors that of Whedon and his wife, fellow EP Maurissa Tancharoen. "We've grown very fond of them," she says. "We care very much about this unrequited love story that we've built since the beginning." The trouble now is keeping that spark alive. "We always have to keep it complicated," Whedon says. "And we do a good job of that moving forward." —Natalie Abrams



Elizabeth Henstridge and Iain De Caestecker

analysts posited that the U.S. version of *Dragon Tattoo* didn't earn as much as it might have since audiences had already had an opportunity to see Swedish-language adaptations of the first three books starring Noomi Rapace. But it's also about economics. Fincher's film cost close to \$100 million and grossed more than \$200 million worldwide—not a flop, but not the runaway hit Sony was hoping for. A source says the studio plans to spend a judicious \$60 million on *Spider's Web* (a budget Fincher would likely balk at). The more reasonable outlay would leave the filmmakers free to craft a dark, violent R-rated thriller, one that wouldn't need to earn blockbuster sums to turn a healthy profit.

As to why the producers would consider recasting Mara, that remains unclear, and sources close to the project caution that the actress could return for the new film—though that hasn't stopped the Hollywood rumor mill from anointing this year's breakout star Alicia Vikander (*Ex Machina*, *The Danish Girl*) as her possible replacement. As recently as 2014, Mara was urging fans to "Maybe start a petition, because I want to do it." One thing's for sure: You never, ever cross Lisbeth Salander.



Joel Edgerton, Michael Shannon, Jaeden Lieberher, and Kirsten Dunst

SEARCHING FOR ANSWERS IN *MIDNIGHT SPECIAL*

••• Writer-director Jeff Nichols (*Take Shelter*, *Mud*) isn't exactly forthcoming with details about *Midnight Special*, his 2016 drama starring Kirsten Dunst and Michael Shannon as parents to a young boy (St. Vincent's Jaeden Lieberher), pictured above with swimming

goggles around his neck. "The son happens to have unique gifts," Nichols, 36, admits cautiously. "It's a weird word to use, but his gifts are, um, supernatural." And what's Joel Edgerton doing with a pump-action shotgun? That answer remains a mystery. The filmmaker's coyness is

part of a Spielbergian effort to shroud *Midnight Special* (out March 18) in a veil of secrecy similar to the great genre movies of his youth. "*Close Encounters of the Third Kind*, *E.T.*, *Starman*, they were my inspirations—very propulsive journeys that work when you can't predict what's going

to happen next," Nichols says. "This is my sci-fi chase film." Among those doing the chasing is a government agent played by *Star Wars* baddie Adam Driver. However, says Nichols, "he's not the villain. It'll be nice by March to see him as a decent guy again."

—Joe McGovern



▲ Dakota Johnson and Rebel Wilson

Dakota Johnson, Rebel Wilson Learn *How to Be Single*

••• In the upcoming comedy *How to Be Single*, Rebel Wilson's professional party-girl Robin helps her newly uncoupled friend Alice (Dakota Johnson) navigate the perilous landscape of dating in New York City. (Who knew Pedialyte could cure a hangover?) "While my character is fiercely independent, Dakota's character has just come out of a long-term relationship and is

showing all the signs of codependency," Wilson explains. The film hits theaters on Feb. 12, but despite the Valentine's-timed release, the stars say audiences should expect more raunch than romance. "It is rare these days to have the main character in a film about being wild and partying and dating be a woman," Johnson says. "So that was an exciting endeavor."

—Devan Coggan

WE CAME. WE QUESTIONED. WE CREATED OUR BEST SUV YET.



The all-new, completely redesigned Tucson is the result of us asking question after question after question. Shouldn't an SUV have Hands-free Smart Liftgate to do the opening for you? Shouldn't it come with Lane Departure Warning? Shouldn't it watch your back with Blind Spot Detection? Our answer was a resounding 'yes' to all of the above.

 **HYUNDAI** Tucson

Optional features shown. The Smart Liftgate and Blind Spot Detection are standard on Sport and Limited trims. NEVER rely completely on Blind Spot Detection (BSD) and be sure to use proper lane changing procedures. BSD will not detect every object or vehicle and will not prevent accidents. Always look over your shoulder and use your mirrors to confirm clearance. Lane Departure Warning is optional on Limited trim. Lane Departure Warning operates above approximately 44 mph and only when the lane markings are clearly visible on the road. It will not prevent loss of control. Refer to your Owner's Manual for more information. Hyundai is a registered trademark of Hyundai Motor Company. All rights reserved. ©2015 Hyundai Motor America.

THE GREAT DEBATE

Who is TV's biggest style star?

OLIVIA POPE Olivia Pope, we love it when you get so cold. It's only then that we get to feast our eyes on your myriad coats, those luxurious cloaks of cozy cashmere and wool that make us want to torch our pitiful peacoats and childish slickers. And where do you fetch those Pradas? At the end of the assembly line in Milan? The way you pair your pouches with those splendiferous coats makes you a force to be reckoned with, a fear-inducing fashionista. The armor suits you, Gladiator.

—LYNETTE RICE @Lynetterice

COOKIE LYON You don't top a best-dressed list by playing it safe. And nothing's safer than Olivia Pope's pastel-hued jackets and blouses so bland they inspired a collection at the Limited. Great fashion doesn't come from a chain store at the mall. It celebrates individualism and fearlessness. Like Cookie Lyon, it should strut into a boardroom, decked out in peacock feathers, sequins, and/or jewel-toned leather, throw on a fur coat that's color-coordinated to match its Maltese guard dog, and stare you down, like, *What?* It shouldn't be afraid to take equal inspiration from Moschino's runway looks and the characters on *In Living Color*. And it should remind you that true style isn't just about clothes. It's about being badder than the animals whose prints populate your wardrobe.

—MELISSA MAERZ @MsMelissaMaerz

IMPROVEMENT ISN'T ASKING WHAT YOU DID RIGHT.
IT'S ASKING WHAT YOU CAN DO BETTER.

ES

We're passionate about all pop culture, but lately television is asking for (and earning) more of our attention than usual. Americans on average watch almost five hours of TV a day—that much investment can't help but create strong attachments and stoke passions. So grab a ringside seat as we spar over five hot-button tube-related issues. **Illustration by Guy Shield**

Are there too many series to choose from nowadays?

NOPE There is definitely too much *talk* about how there are too many shows on TV. But if you'd quit whining, you could already be eyeballs-deep into *Fargo*, *Rick and Morty*, *Please Like Me*, or one of the other 400-plus original series out there. Sure, you feel overwhelmed. But maybe that's because you're a poor time manager/curator. Have you seen your DVR? It's filled with *Epic Ink*, *Rich Kids of Beverly Hills*, and reruns of *SVU*. Do you go to the buffet at the Bellagio and complain to the manager that there's too much good food? No, you assess the stations, make a plan of attack, and fill your face. TV is the world's biggest pop culture buffet right now, so treat it as such.

—DAN SNIERSON @dansnierson

YEP "Right now there is...an entire generation," howls anchorman Howard Beale in the movie *Network*, "that never knew anything that didn't come out of this tube!" He spoke those words almost 40 years ago, when TV channels could only be changed by turning a big oven knob on the set. But the explosive glut of programming, literally hundreds of options available at any given second, has seduced us while shortening our attention spans. Millions of channel surfers demonstrate the point against the glory of excess: With their itchy trigger fingers, they prove that so much of what's on TV is inherently skippable.

—JOE MCGOVERN @jmcgvrr

The most insightful show about high school was...

MY SO-CALLED LIFE *Freaks and Geeks* is funny and thoughtful, but its joys are entirely retroactive—it points out how adolescence felt *then*. But Angela Chase would be overcome with her particular brand of universal self-doubt and inexplicable pubescent sadness no matter what the era. *MSCL* even doubles down by casting her parents as just as uncertain as the anxiety-ridden teenagers. The message of *Freaks and Geeks* is "it gets better," but *MSCL* settles on "it may always be like this." That's what life is like, and that's what makes it the superior show.

—KYLE ANDERSON @KyleAEW

FREAKS AND GEEKS It's a miracle that either of these shows even got to air—and on major networks! It was like someone finally busted through TV's idea of tedium as a never-ending Mentos commercial and showed it how it really is: anxious, angry, smothered in secondhand flannels. Angela Chase is one of the best onscreen characters ever; I won't even fight you on that. But *Freaks* gave us our own, less self-aware Angela in Lindsay Weir, plus the whole back row of dudes you meet in detention and at least half the AV club. Paul Feig and Judd Apatow brought these nerds and burnouts out from behind the bleachers with so much wit and humor and unexpected pathos, God (and John Bonham) only knows what they could have done with a season 2.

—LEAH GREENBLATT @Leahbats

The smartest way to watch series TV is to...

BINGE A deep, rich sink into a single work over days is simply superior to tracking multiple sagas over months and the tonal whiplash of careening from drama to comedy to reality on any given night. Bingeing opens your eyes to the design of a show's storytelling at a time when TV has never been more artfully constructed. Does bingeing put you behind the cultural conversation? Depends if you think OMG, COOKIE DID NOT JUST SAY THAT!!! is really all that valuable. The quality responses will be waiting for you when you're ready. And you can binge them, too.

—JEFF JENSEN @EWDJensen

WATCH WEEKLY Here's what you do with television: Watch it. Argue about it. Tweet about it. Dream about it. And, yes, wait for it. People want content, they say. They want all episodes at once, the Netflix model that produced *House of Cards*, *Orange Is the New Black*, and *Marvel's Daredevil*. All fine shows. None of them could ever have the kind of moment *The Walking Dead* created a couple episodes ago: a culture-crashing, Internet-breaking cliff-hanger, a true shared experience. *The Walking Dead* does that at least twice a year; Shonda Rhimes does it at least once per Thursday. Would we still be talking about "Who shot J.R.?" if everyone just clicked forward one episode to find out the answer?

—DARREN FRANICH @DarrenFranich

After the *Sopranos* finale, Tony Soprano is...

ALIVE Pondering Tony Soprano's death has become a kind of Zen koan for our time: pop culture's equivalent of the sound of one hand clapping. I don't believe the widespread conspiracy theories that mysterious Members Only jacket guy emerged from the bathroom to put a bullet in TV's top Mafia capo. Exhibit A: We never see James Gandolfini's character die. Audiences watched six seasons of explicit Mob murders but we're supposed to believe *this* one takes place off screen? Death-by-inference is just magical thinking, one tidy resolution for the finale's maddening ambiguity.

—CHRIS LEE @ChrisLee

DEAD Even if you ignore the dozens of textual and visual clues that point to the demise of New Jersey's favorite crime boss (particularly the fact that a series told primarily from his point of view ends with nothing but blackness), you have to believe Tony is dead in order for *The Sopranos* to live up to its vaunted reputation. For its six seasons to pay off, our main villain (and as charismatic and troubled as he is, Tony is definitely the show's big bad) has to find his comeuppance. His reign of terror must come to an end, and his entire family must be there to witness it. It's the only way the show could end, and that's why Tony Soprano is dead as Dillinger.

—KYLE ANDERSON @KyleAEW

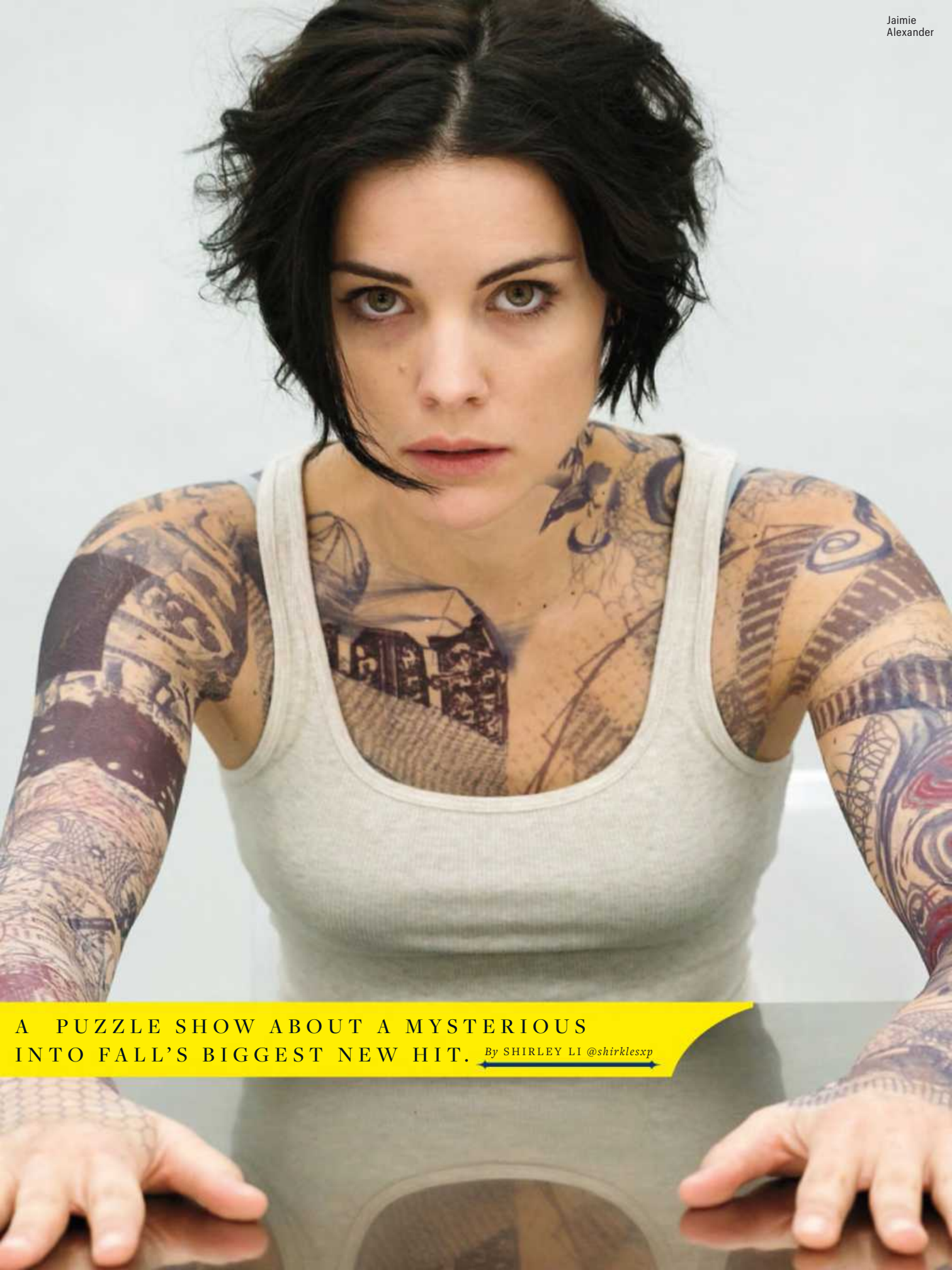
WHAT'S YOUR STAND ON KEEPING YOUR CABLE TV VERSUS CUTTING THE CORD? FIND OUT OUR VIEWS ON THAT AND MORE AT EW.COM/QUESTIONEVERYTHING.



Blindspot



THE STORY OF HOW **BLINDSPOT**,
TATTOOED AMNESIAC, TURNED



A PUZZLE SHOW ABOUT A MYSTERIOUS
INTO FALL'S BIGGEST NEW HIT. *By* SHIRLEY LI @shirklesxp



JAIMIE ALEXANDER IS TIRED. BECAUSE WHILE PLAYING

an ass-kicking heroine sounds kind of awesome, it's also not easy—at least according to the 31-year-old star of NBC's *Blindspot*. As Jane Doe, the tattooed amnesiac who has to decipher her identity via her body ink, Alexander appears in nearly every scene. She also has to learn complex fight choreography, train like a Navy SEAL, and sit for up to seven hours in a makeup chair to get fully tattooed at least once per episode. "It does get tough," she admits a few days after wrapping the midseason finale. "It's a crazy schedule. But it's a crazy show."

It's also a crazy hit. Since Jane first emerged naked from a duffel bag in the middle of Times Square on Sept. 21, the drama, which airs Mondays at 10 p.m., has become fall's biggest freshman success story. The debut alone drew 10.6 million viewers, and subsequent episodes have averaged 12.7 million viewers, convincing NBC to make it the first new series to be renewed for a second season.

Creator Martin Gero, the EP behind *Stargate: Atlantis*, credits the show's mix of genres for its wide appeal. He had been looking to build a procedural with a rich mythology and mystery when the idea popped into his head. "That image of a woman covered in tattoos just presented itself to me one morning as I was lying in bed," he says. Add some insane stunt work to the mix—Jane recently piloted a helicopter (which Alexander did on her own)—to the central mystery of Jane's identity, and the series ends up satisfying a massive audience. "It's a television show for people who love television," Gero explains. "There's comedy, there's crime, there's mythology, there's cases of the week, and there's puzzles."

Oh, and there's nonstop action. On a brisk November afternoon in New York City, where the show shoots, crews have set up half a dozen sleek motorcycles outside



the Queens Museum to film a chase scene for the 10th episode. In the sequence, Jane and her FBI-agent colleague Kurt Weller, played by Australian actor Sullivan Stapleton, must run all over the museum's interior, dash out of the lobby, hop onto the bikes, and race to catch up with a silver sedan. The scene proves tricky: During two takes, Kurt's and Jane's motorcycles fail to get up to speed. During another, Jane's motorcycle doesn't start at all. Alexander, who's feeling sick, decides to let her stunt double, Ky Furneaux, handle this one while she rests.

With each take, Furneaux's ink on the back of her hands—which requires the same application process as Alexander's—begins to rub off. "I'm rough on mine," Furneaux observes after finishing the shot. "They get worn out with the sweating and the fighting. When it's not so violent, we can leave them on. Jaimie and I will be out, and people are like, 'Matching tattoos? Really?'"

The temporary tats that decorate Jane's body are a common occupational hazard for both women. Each episode focuses on a few tattoos that lead the FBI to a new case—and a clue about Jane's identity. But Gero makes sure that some of the other 200-plus designs also get flashed on the screen, giving eagle-eyed viewers—who tweet theories and fill Reddit boards with their guesses



◀ (From top) Alexander and Sullivan Stapleton; Jane Doe's tattoos; Alexander



“THERE ARE PEOPLE WHO ARE LIKE, ‘WHOA, WHO DOES YOUR INK?’ A LOT OF PEOPLE CAN’T TELL THEY’RE FAKE, WHICH MAKES ME LAUGH MY BUTT OFF.”

— JAIMIE ALEXANDER

about what they saw—the chance to play at home. Which is just what the producers had been hoping for.

“People aren’t watching the show passively,” Gero says. “If anything, this show is just a giant proof of concept that crowdsourcing works. When you have 15 million people looking at something, someone’s going to get it.” (Fans don’t need to worry about running out of tattoos to solve. Gero says they can be inverted, layered, and interpreted in countless ways.)

Still, *Blindspot* isn’t just about the ink. The show’s success may have begun with that memorable opening shot in Times Square, but its continued appeal is the deepening mystery of who Jane is. Is she Taylor Shaw, the girl who went missing from Kurt’s life when they were children? Gero promises that question will be answered soon. “You’re going to find out her identity by the end of the first season,” he says, “or at least a big piece of it.” Upcoming episodes will also spotlight the stories of supporting characters like FBI agents Reade (Rob Brown) and Zapata (Audrey Esparza). “As the season goes on, you’re going to get to know all of them really well,” he adds. While the show has hinted at a future romance between Jane and Kurt, Stapleton is quick to refute the theory. “We’re just teasing people,” he says, smiling. “They haven’t lined us up together.” He pauses. “Yet.” As for the long-term outcome of the show? “The plan from the beginning has been to make each of these seasons feel self-contained,” Gero says. “Who Jane is, is insanely complicated, and there’s a lot to do...[but] we know what the end goal is. We spent more time in the first weeks talking about the finale than talking about the first two episodes.”

For now, Alexander’s not thinking about Jane’s future; she’s settling into her new life. She and Furneaux, longtime friends from their days working together on *Kyle XY* and *Thor*, share an apartment in Manhattan. And she says she’s learned to enjoy the lengthy tattoo process, using the time to run her lines and listen to music while in the makeup chair. “We’ve gotten it down to a science,” Alexander says, pointing out that on some days, they have to apply tattoos only to her exposed skin. “I know a lot of people are like, ‘Man, how can you sit there that long?’ But the time flies.” She’s even gotten used to being spotted during her rare downtime on the streets of New York. “I get recognized pretty often,” she says of how life has changed since *Blindspot*. “I’ve had people tell me that Jane makes them cry, and they want to hug her.” She pauses and laughs. “I get a lot of people who want to hug me,” she says. “I’m like, ‘Yeah, I’ll take it. I could use a hug.’” ♦



IN A BOLD NEW FILM, WHICH SHE WROTE AND DIRECTED,

ANGELINA JOLIE PITT EXPLORES A MARRIAGE DROWNING IN SORROW.

NOW SHE EXPLAINS WHY SHE MADE IT WITH HER OWN HUSBAND—ON THEIR HONEYMOON—

AND WHAT **BY THE SEA** TAUGHT HER ABOUT LOVE, LOSS, AND HERSELF.

FOR HER DIRECTORIAL

DEBUT, 2011'S *IN THE LAND OF BLOOD AND HONEY*,

Angelina Jolie Pitt tackled a love story set during the Bosnian war. For last year's *Unbroken*, she chronicled the inspirational experiences of Olympian Louis Zamperini, who was held for two years in a World War II prison camp—a sprawling tale that unfolded over multiple decades complete with epic battle scenes and plane crashes. But it's her new film, *By the Sea* (in theaters Nov. 13), which she wrote, produced, directed, and stars in alongside her husband, Brad Pitt, that made her a little nervous. "It's a certain kind of vulnerability. It feels emotionally and physically naked," she says. "I feel a little shy putting it out there into the world."

Jolie Pitt, 40, and Pitt, 51, haven't costarred since 2005's *Mr. & Mrs. Smith*. One entire decade and six children later, their *By the Sea* is a very different kind of movie—set in 1970s France, it's more European art film than Hollywood blockbuster—but their onscreen magnetism remains unchanged. They play an estranged married couple—Jolie Pitt as Vanessa, a depressed former dancer, and Pitt as Roland, a novelist suffering from writer's block. They check into a picturesque seaside hotel (built for the film on the island of Gozo), and over the next two hours, we watch them laugh, cry, have sex, scream, dance, fight, and kiss (not in that order) as they wrestle through a fog of unhappiness to try to find each other—and themselves—again.



ENTERTAINMENT WEEKLY *By the Sea* is much more intimate than the first two movies you directed.

JOLIE PITT It's really me trying to create something and talking about emotions and passages of time and life. So it obviously feels much more personal than anything I've done. This is something that came from me sitting at a desk with a piece of paper.

A lot of this film is about a couple confronting the middle of their life, and loss, and letting go of who they thought they were going to be. Why did you want to explore that?

You get to the place where you need to come to terms with it and embrace [getting older]. I don't want to be 20. You have to be happy to look forward. [Middle age] can be the most wonderful, comfortable place to be in. We know who we are and know what we've shed, and we know where we're kind of going. We have a center that's been earned. I think we can really celebrate it.

At the moment, I'm very much celebrating it.

Your characters, Vanessa and Roland, spend much of the film engaged in raw, emotional fights. And you made this movie during what was technically your honeymoon. Why would you do that to yourselves?

There were definitely moments when we wondered if we had made a mistake. [Laughs] There were times when it was just horrible.



(Clockwise from top left) Angelina Jolie Pitt directing on set; as Vanessa in *By the Sea*; with director of photography Christian Berger, camera operator Gerald Helf, and Brad Pitt

People on the crew said they felt like they were living with their parents fighting. Then there were funny, sexy weeks when it was curious and weird and interesting. But by the time we got out and left the hotel, I think we were all very happy to get out of there.

When you're the writer of the script, do you still like to improvise as an actor?

I always wanted to be on a set where I could explore and improvise.... I tried to make it clear to everybody that I wasn't sensitive if they thought something should be said a different way, but I was surprised by how much people stuck to [the script]. A lot of our improv was in the behavior—though

the crazy stuff didn't make it into the film. It went awry. [Laughs] We would try big crazy things and then go, "Okay, that's too far."

Like what?

Brad and I had this one day when we were like, "Let's just do ridiculous things and see what happens." By the end of it, he had pissed all over my shoes, I had packed up the entire [hotel] room to leave, and he wrote "pillhead" with an arrow on my head with a Sharpie while Vanessa was sleeping. [Laughs]

How do you handle switching between acting and directing in those emotional scenes?

As the director I'm focused on what needs to get done, but as Vanessa—she's such a mess. She's everything about me that is emotional and vulnerable, but then between takes I had to be everything about me that is completely together and not take it personally when Brad is yelling at me in a scene. Even when it's acting you kind of want to cry when someone you love yells at you.

Having your children close by must help at the end of the workday.

If they hadn't been, I don't think it would have been healthy for us. An hour after a fight, or ugliness like that, you can't help but take some of this home. You need to be reminded [of your real life]—kiss your little kids on the head and tell them a bedtime story.

This script is fiction. But did you worry that audiences would interpret this film as a reflection of your own marriage?

We don't have their problems, but we do fight like everybody else. So for people to see that there's no idea of some perfect couple—to see that we can all get very cruel and ugly and fight and get very sad—I'm happy for everybody to know and discuss that.



Pitt and Jolie Pitt in *By the Sea*

It's not all fighting. You've said this is the most sexual you've ever been in a film.

I've done sex scenes. But this is obviously different. I almost wish every woman could have this experience: It's the strangest thing in the world to be lying naked in a bathtub with an iPad that's showing you the shot outside, while your husband is at the door and you're directing him to come in and make love to you. [Pause] In front of a bunch of other men with cameras. [Laughs] **Did you ever just start laughing?**

Oh, yes. It was just so weird! I couldn't get out of the bathtub to get to the monitor because *the director is naked*. [Laughs] We're artists and want to be free, but Brad—it's his wife. He was on towel duty. He'd hold the towel over me. Love scenes are strange anyway, but when you're doing a love scene with a person that you really have sex with? The only way to get through it was for us to all talk about the absurdity of it and make sure no one was feeling awkward.

You use nudity in a fascinating way in the film—especially to illustrate Vanessa's vulnerability.

It's like peeling off the layers of an onion.

It was written before I had certain surgeries and I wasn't planning on acting in it. I wrote it without the sense that it would ever be seen by anybody. If I knew I was going to do it, I would have not written many of the scenes.

You had the power to change it, though. Why didn't you?

I felt like if I start messing with it I'm going to be doing something that is wrong artistically. I have to now separate the actors from the writer, and the actors have to listen to the writer. I'm not going to change the bathtub scene. I'm not going to worry that it can be read this way and that way. I wanted to just put it out there.

You've been very open about your decision to undergo a preventive double mastectomy two years ago. So for an audience to see you appear topless gives that scene another layer.

The surgeries still allow you to be a woman. I hope other women—anyone who is worried about those issues and how [your body] can feel or look—can see that through [the scene]. I'm happy that will be in there if that answers something for them. ♦

COUPLES THERAPY

MARRIED
STARS WHO'VE PLAYED
ONSCREEN LOVERS



**JADA PINKETT SMITH
AND WILL SMITH**
Ali (2001)



**TOM CRUISE AND
NICOLE KIDMAN**
Eyes Wide Shut (1999)



**ANNETTE BENING AND
WARREN BEATTY**
Love Affair (1994)



**ELIZABETH TAYLOR AND
RICHARD BURTON**
Who's Afraid of Virginia Woolf?
(1966)



**JOANNE WOODWARD AND
PAUL NEWMAN**
From the Terrace (1960)

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Argan Oil

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provide healthier, more
youthful looking lips



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*It is a period of 9
decades ago, o
vanished from the
feared that they
But now, a new
determined to b*

STAR

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ur rebel heroes
galaxy. The world
were lost forever.

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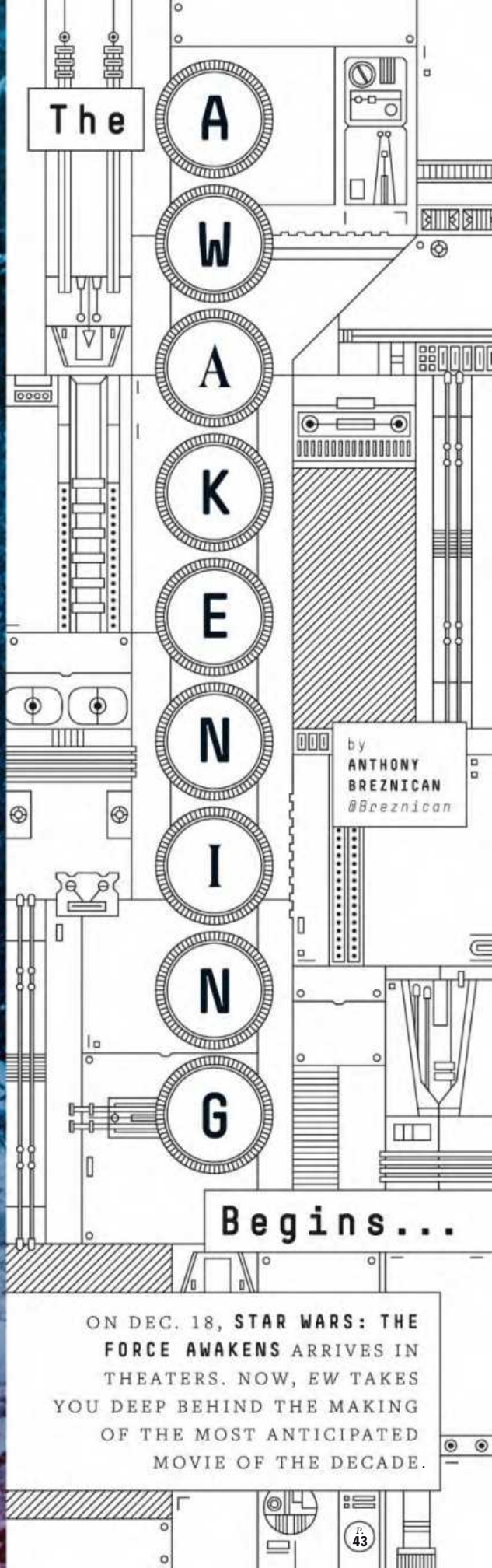
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Beyond
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Awakens

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Adam Driver,
John Boyega, and
Daisy Ridley



ON DEC. 18, **STAR WARS: THE FORCE AWAKENS** ARRIVES IN THEATERS. NOW, EW TAKES YOU DEEP BEHIND THE MAKING OF THE MOST ANTICIPATED MOVIE OF THE DECADE.



IF A BEAM OF LIGHT HAD BEEN FIRED INTO THE SKY AT THE moment J.J. Abrams said yes to directing the launch of a new *Star Wars* trilogy in January 2013, it would still be traveling through the vast emptiness of space, more than a year from the nearest star to our own.

The makers of *The Force Awakens* were moving a lot faster than light speed. In that same three-year period, Abrams and his cast and crew ventured through time and space to an entirely different galaxy and back again, bringing with them the start of a new saga that pretty much our entire planet is anticipating. As of right now, the final edit of the movie is complete. It's two hours and 15 minutes.

That moment happened on Tuesday, Nov. 3. The filmmakers "locked picture" around midnight, but the next morning, Abrams is back at Bad Robot, his production company, sporting a black hoodie, his eyes slightly red, to spend hours going over final visual-effects shots. There is still much detailing to be done (e.g., sound effects, scoring sessions with John Williams), so the film won't be finished-finished until about three weeks before the Dec. 18 release. But for now, sitting in his office in Santa Monica, Abrams has a moment to breathe. "You make big discoveries," he says. "This [editing process] was about storytelling efficiency; about what you really need to make something work emotionally, about having

DATABANK > In George Lucas' first drafts, everyone had a lightsaber—even stormtroopers.



confidence to hold on things longer, to let things simmer in the audience, so that you're not having to explain everything."

"Not having to explain everything" is pretty much the hallmark of this movie, which may be the most secretive in history. Abrams and team have been dogged in protecting the plot from a billion prying Internet eyes in the hopes of preserving the sense of wonder, and thrill of discovery, that audiences felt the first time we saw the twin suns of Tatooine. "The thing I'm most grateful for is that anyone's asking any questions," Abrams says, but the smile on his face suggests he's enjoying our anguish. "We've tried to give people a taste. But you've got to be careful that you don't start to give too many bites. They can start to get full."

The Force Awakens is a fantasy, but no fairy tale. There are heroes, and monsters, and magic, and machines that defy belief. There's a castle ruled by a 1,000-year-old alien pirate, and an entire planet that's not just a planet. There's even a princess—but nobody calls her that any longer. (More on that later.) There's also heart-break amid the high adventure, with three lost souls—Daisy Ridley's scavenger Rey, John Boyega's remorseful stormtrooper Finn, and Adam Driver's vengeful, Darth Vader-obsessed Kylo Ren—trying to find purpose by navigating the stars. If that all seems a little heavy, it's wise to remember that the weight is in the title. "It would be a very different thing if this were called *Star Picnics*," Abrams jokes. "But because this is about the battle between the dark side and the light, the darkness takes many forms. And consequently, so does hope, and so does light."

Star Wars has always been a generational tale, instilling a sense not just of legend but of legacy in each episode, and so the filmmakers asked Harrison Ford, Carrie Fisher, and Mark Hamill (we swear! see sidebar, page 52) to reprise their roles from the original trilogy and hold out a hand to the newcomers, building a narrative bridge between the old stories and the ones yet to be told. "Among my favorite aspects of what George Lucas created was showing us people who were Everyman and -woman, essentially absolute nobodies, who had to step up," Abrams says. "You're looking at a new crop of nobodies who are challenged to become somebodies."

Here, through extensive interviews with the creators and the cast, EW takes you on a journey from our galaxy to one far, far away: the making of *Star Wars: The Force Awakens*.

The Son, the Father, and the Empire

IN THE SUMMER OF 2012, KATHLEEN KENNEDY, the powerhouse producer of *E.T. The Extra-Terrestrial*, *Jurassic Park*, *The Sixth Sense*, and a litany of other blockbuster films, signed on to succeed George Lucas at Lucasfilm—which at the time hadn't released a *Star Wars* movie in seven years—as the founder stepped back. The industry scratched its collective head. ("The move seems a bit bizarre," Deadline.com commented.) Five

Boyega,
Chewbacca, and
Harrison Ford

The CREATORS



J.J.
ABRAMS
Director



KATHLEEN
KENNEDY
Producer



LAWRENCE
KASDAN
Screenwriter



RICK
CARTER
Production
Designer



DARREN
GILFORD
Production
Designer



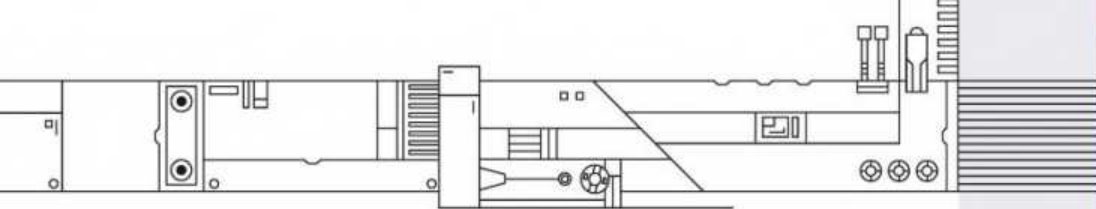
MICHAEL
KAPLAN
Costume
Designer



NEAL
SCANLAN
Creature-
Shop Head



BRYAN
BURK
Producer



months later, Disney announced it had acquired the company, and before long at least six new *Star Wars* films were in the works.

Behind the scenes, meanwhile, Kennedy was meeting with Lucas. Her mission, she says, was to try to decode—and then recapture—the magic of the original trilogy. “I can’t say that the first thing I asked George about had to do with business,” she says now. “The first question, or questions, were much more personal. I’d never really asked George where all this came from, and I was trying to understand where he was in his life when he came up with the idea.” It’s well-known that Lucas was inspired by old sci-fi serials like *Flash Gordon* and the work of psychiatrist Carl Jung and mythologist Joseph Campbell, but he was also a young man at the time, just entering his 30s, and he’d been clashing with his father, George Sr.

The elder Lucas had spent his life building an office-supply business in Modesto, Calif., that he hoped his son would run. But George was preoccupied with racing cars and making movies. He defied his father and refused to join him and rule the office-supply galaxy. “I had a lot of interesting conversations with George that had more to do with how this evolved for him,” Kennedy said. “At one point I did say, ‘Well, is any of this written down? Can I find this?’ And he said, ‘No, it’s all in my head.’”

Out of the Dust of Legend

WITH LUCAS RETIRING, KENNEDY needed to assemble a team that could not only inherit the empire he built but replicate the formula that elevated it into a pop culture phenomenon. Finding a director to lead that team, however, proved more difficult than one might imagine. The risk of failure in rebooting the most seminal franchise in film history

BEHIND
THE
DESIGN

B B - 8

He bowled us over immediately. From the moment fans first saw the droid with the roly-poly body and the baby face, it was love. **NEAL SCANLAN**, the head of the *Force Awakens* creature shop, reveals what went into his creation and hints at the sly personality bringing this beeping, bumping robot to life.



FORCE CAST



C-3PO
Anthony Daniels
AFFILIATION LIGHT SIDE

We still have no explanation for how C-3PO got that mysterious red arm, but the man inside the droid says that director J.J. Abrams let him explore and experiment with the character. “J.J. made a playpen where you were allowed to take your time and suggest things,” Daniels says.



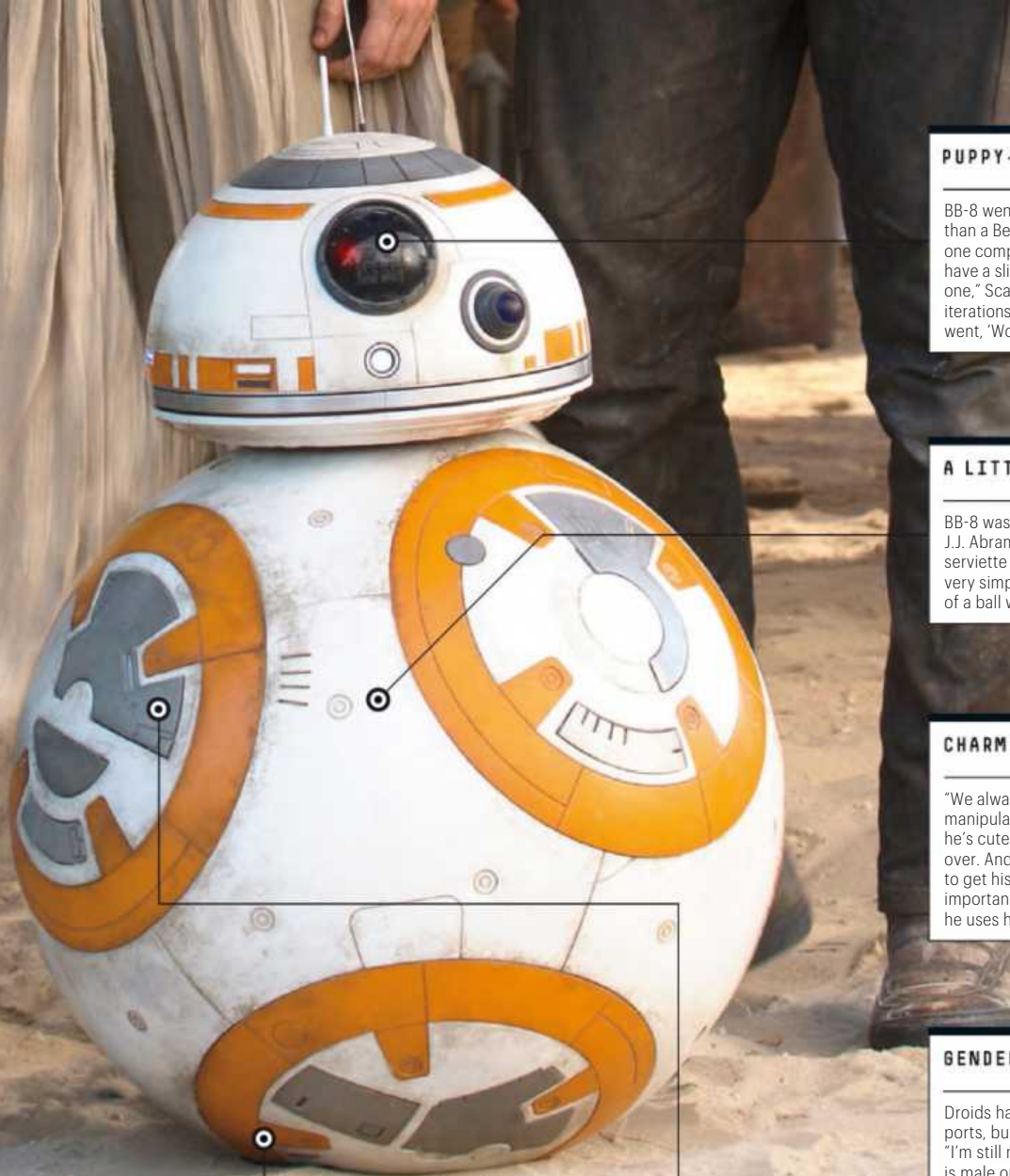
CHEWBACCA
Peter Mayhew
AFFILIATION LIGHT SIDE

For Han Solo’s partner in crime, the past 32 years have flown by. There’s nary a gray hair on Chewbacca, and Mayhew says that’s due to one thing: “Clean living.” In *Episode IV*, Chewie was about 200 years old, and Wookiees live well beyond 400, so he’s still in his prime.



FINN
John Boyega
AFFILIATION LIGHT SIDE

As a stormtrooper, Finn was trained to hate and fear the heroes of the Rebellion. “He’s been raised from the ashes of the Empire, and he’s been taught about Luke Skywalker,” Boyega says. “It’s like joining the army and learning about one of the great enemies of your country.”



PUPPY-DOG EYE



BB-8 went through more facial arrangements than a Beverly Hills housewife. "You could move one component and the face would start to have a slightly sad look or slightly aggressive one," Scanlan says. "We played with different iterations until we looked at this character and went, 'Wow, that speaks volumes.'"

A LITTLE SKETCHY



BB-8 was born from a rough drawing by J.J. Abrams. "Much like Picasso and the famous serviette drawing," says Scanlan. "It was a very simple sketch, beautiful in its simplicity of a ball with this little dome on top."

CHARM OFFENSIVE



"We always imagined BB-8 as being quite manipulative," says Scanlan. "I think he knows he's cute. He knows that he can win people over. And he uses that the way children do, to get his own way. In this film, he has a very important mission to accomplish, and so he uses his personality [to his advantage]."

GENDER GAP



Droids have many different probes and ports, but the character's sex is unresolved. "I'm still not sure, dare I say, whether BB-8 is male or female," Scanlan says. "BB-8 was female in our eyes. And then she became male. And that's all part of the evolution, not only visually, but in the way they move, how they hold themselves."

BORN TO RUN



The base was designed with different-shaped panels on each side to help the viewer's eye track movement. "If you had parallel patterns that ran around the circumference, they would be less informative about the direction BB-8 was traveling," Scanlan says.

SECRET PANELS



BB-8 has retained some secrets for future films. "We haven't absolutely defined what each panel does," Scanlan says. "But each has a specific purpose, whether it be a data port, or a docking station, or a welding torch. He might have his own self-defense mechanism." This we know: He has a Taser-like probe and can eject grappling hooks for climbing vertically. In other words, he's a Swiss Army knife. "A Swiss Army knife that shouldn't be trusted," Scanlan adds.



HAN SOLO
Harrison Ford
AFFILIATION LIGHT SIDE

He isn't exactly who he was the last time we saw him. "I can't imagine that Han Solo would ever not be a smart-ass," Abrams says. "But when you've had loss, you've experienced love and family and epiphanies and tragedies, those things accumulate."



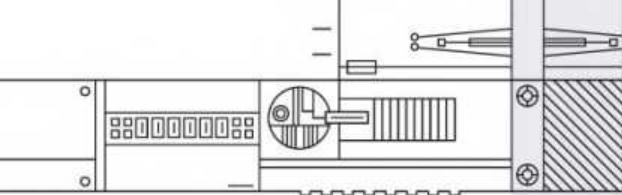
LEIA ORGANA
Carrie Fisher
AFFILIATION LIGHT SIDE

Now a general with the Resistance, Leia is handling the conflict, but with difficulty. Her life, Fisher says, hasn't been happily-ever-after: "She's solitary, under a lot of pressure, committed as ever to her cause, but I would imagine feeling somewhat defeated, tired, and pissed."



POE DAMERON
Oscar Isaac
AFFILIATION LIGHT SIDE

Isaac decided to give his X-wing pilot the backstory of being from the moon Yavin 4, because it shares a climate with his own native Guatemala. "Poe's got a swagger that would make him a great guy to have with you in a crisis," says Abrams.



Boyega, Ford, and director J.J. Abrams on set

was high, for starters, and most directors feared that their creative freedom would be curbed. Both Brad Bird (*Mission: Impossible—Ghost Protocol*) and Abrams himself passed when Kennedy first approached them.

While she was searching for the right filmmaker, a story group that included *Little Miss Sunshine* screenwriter Michael Arndt and *X-Men* producer Simon Kinberg were brainstorming script ideas. Screenwriter Lawrence Kasdan, who co-wrote *The Empire Strikes Back* and *Return of the Jedi*, was also recruited. Years earlier, Kasdan had rejected Lucas' request to work on the prequels, but was coaxed back by the prospect of writing a young Han Solo stand-alone movie (which is planned for 2018). "That's the job that I took," Kasdan says. "And I started writing that, but they also said, 'Would you come on as a consultant on VII?'"

But what, exactly, was the tale they were telling? As Kennedy told EW in August, Abrams was lured into the director's chair by a question she asked him that struck straight to the core of the franchise: "Who is Luke Skywalker?" Abrams took it not just as "Who is Luke deep down?" but also in the literal sense: "Luke who?"

"Doing a story that takes place nearly 30 years after *Jedi* meant that there would be a generation [of characters] for whom Luke Skywalker, Han Solo, and Leia would be as old and as mythic as the tale of King Arthur," Abrams says. "To someone living alone and struggling, without a formal education, in the middle of nowhere—who knows what that person would have heard about any of these things?" Arndt was

initially tasked with writing the script, but when it didn't come in fast enough, Abrams and Kasdan took over full screenplay duties and the movie's release date was pushed back from May 2015 to December. "We started from scratch," Kasdan says. "It was getting a little critical. We had so little time that you can't allow yourself to get stuck. You just keep moving forward all the time."

Evil Gets a New Name

EVEN BEFORE ABRAMS WAS ON BOARD, KENNEDY had hired a creative team, including Oscar-winning production designer Rick Carter (*Lincoln*), to begin devising new sets and locations for the galaxy. Abrams often sought script inspiration from the concept art that the team was creating. Carter calls it "the blue-sky phase."

The new face of evil emerged during this period of collaboration. Carter and crew had designed an image of a Nuremberg-esque rally for the new legion of evil, the First Order. When Abrams saw it, he and Kasdan decided to build a story around the gathering. "It's more than just a rally," Carter says. "But I won't say more than that."

The First Order, Abrams says, makes the Empire look moderate. Case in point: the First Order's Starkiller Base, a planet-size orb that opens up into a weapon of mass destruction. It's something new, but also an homage to the Death Star Lucas first imagined. "It is very much another Death Star," Abrams says. "But what it's capable of is far greater. Starkiller Base is another step forward, technologically speaking, in terms of power. Evil's a little bit like a drug. It takes more and more of it to have the same effect."

FORCE CAST



REY
Daisy Ridley
AFFILIATION LIGHT SIDE

Rey's family ditched her on the junkyard planet of Jakku when she was 5 and never returned. "She's been alone for a long time," Ridley says. But it hasn't made her bitter. "Hope makes people good, a lot of the time. You hope for a brighter future, and resentment is outweighed."



MAZ KANATA
Lupita Nyong'o
AFFILIATION UNKNOWN

If *The Force Awakens* has a Yoda, this diminutive, alien space pirate may be it. More than a thousand years old, Maz Kanata wears large dark goggles over eyes that hold a secret power—what Oscar winner Nyong'o calls "the means to her magic as a motion-capture character."



CAPTAIN PHASMA
Gwendoline Christie
AFFILIATION DARK SIDE

This imperious stormtrooper commander doesn't display much lightheartedness, but inside the chrome armor, *Game of Thrones* actress Christie was giddy. "I was so overexcited," she says. "People keep saying, 'What was it like to wear it?' And I just think, 'I was really happy.'"



Let's
Go
Places

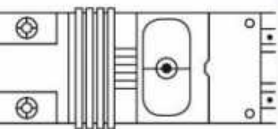
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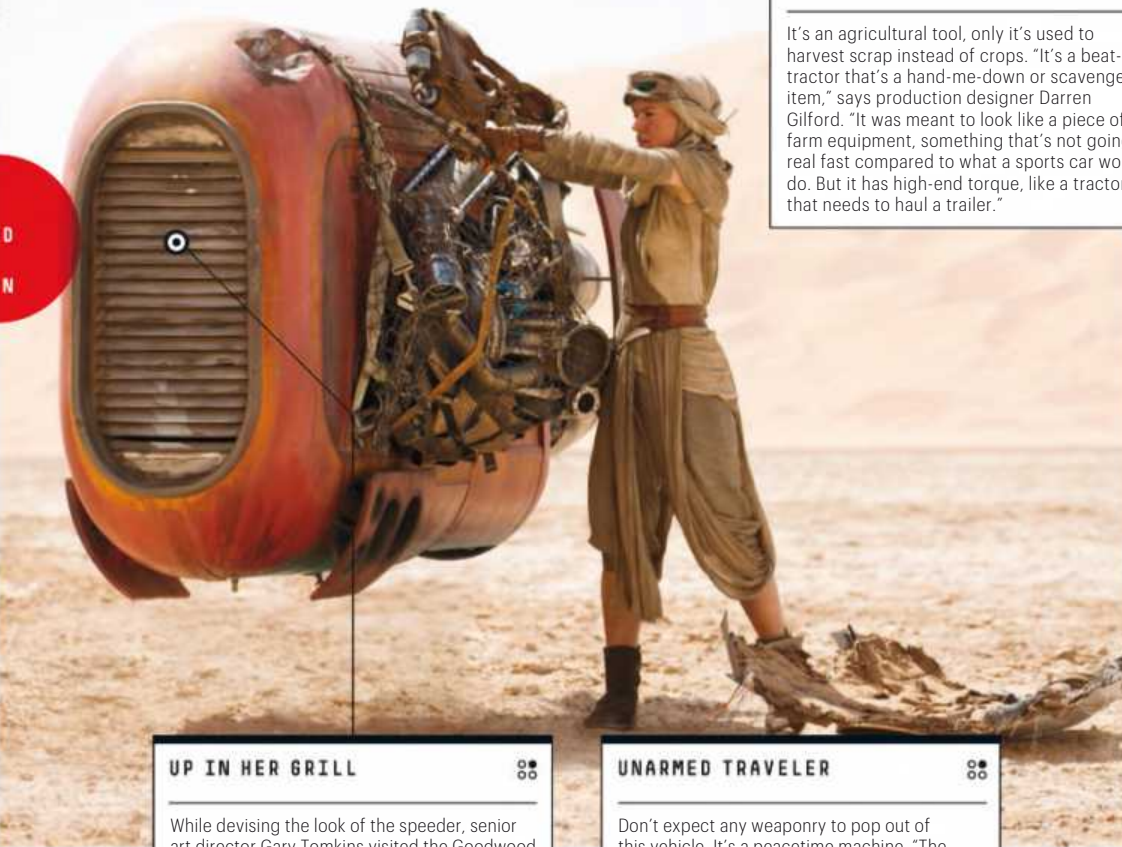
THE ALL-NEW
TACOMA



BEHIND
THE
DESIGN

REY'S SPEEDER

Some say it looks like a USB thumb drive. Others see the chocolate hue and twin-engine ports and think Fudgsicle. But Rey's desert vehicle is meant to evoke the kind of machine you might find rusting away in a barn somewhere. They call it a "speeder," but even that name is misleading.



SPEED THE PLOW

It's an agricultural tool, only it's used to harvest scrap instead of crops. "It's a beat-up tractor that's a hand-me-down or scavenged item," says production designer Darren Gilford. "It was meant to look like a piece of farm equipment, something that's not going real fast compared to what a sports car would do. But it has high-end torque, like a tractor that needs to haul a trailer."

UP IN HER GRILL

While devising the look of the speeder, senior art director Gary Tomkins visited the Goodwood Revival, a vintage-racing-car event in the U.K. "There was a beautiful 1922 Aston Martin, which had this fantastic aluminum slatted grill. I photographed it going, 'Oh, that's cool, it might be useful.' And it just so happened to fit the bill."

UNARMED TRAVELER

Don't expect any weaponry to pop out of this vehicle. It's a peacetime machine. "The panels on the side of the body lift up, and inside she has a whole tool kit," says senior art director Gary Tomkins. "So there are ropes in there, tools and all that sort of thing."

Don't Tell Anyone

WITH THE EXCEPTION OF THE actors from the original trilogy, the rest of the cast had auditioned and had been hired in total secrecy. So the first read-through of the script at Pinewood Studios outside London on April 29, 2014, was sort of like a reverse surprise party, with each new arrival shocking the ones already gathered.

Domhnall Gleeson, who plays villainous General Hux, had no idea that Oscar Isaac, with whom he'd just starred in *Ex Machina*, was playing X-wing pilot Poe Dameron until they were both in the room. "It was hilarious to see him in the same studio where we'd just made another sci-fi movie," Gleeson says. "For me, it was shocking to walk in and see people who meant a lot to me since I was kid. That was mad. I had a smile plastered over my face, especially anytime Harrison would kill a one-liner. You saw that whole Han Solo charm come out."

FORCE CAST



GENERAL HUX
Domhnall Gleeson
AFFILIATION DARK SIDE

This commander of the First Order is defined by arrogance and contempt. "You don't get that high up in life that quickly unless you're pretty ruthless," Gleeson says. He's no ally of Kylo Ren: "They're both vying for power. Normally, the people who want all of it are not the ones who should have it."



KYLO REN
Adam Driver
AFFILIATION DARK SIDE

Vowing to finish what Darth Vader started, this First Order warrior earned his name from the shadowy Knights of Ren. Every villain has an internal battle, says Driver: "Really it's just because someone wasn't loved enough or felt betrayed. That's what makes the movies so universal."



SUPREME LEADER SNOKE
Andy Serkis
AFFILIATION DARK SIDE

"He is strangely vulnerable at the same time as being quite powerful," says Serkis, who played the as-yet-unseen massive dark-sider via performance capture. His look, Serkis says cagily, is extreme: "He has a very distinctive, idiosyncratic bone and facial structure."

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Boyega and Oscar Isaac

Even Abrams wasn't immune to that. "I happened to be sitting across from J.J.," says his longtime producing partner Bryan Burk. "And there were numerous times, like when Harrison first spoke, that I remember J.J. looking up at me in a very subtle 'how did we get here?' sort of way."

Everyone knew a photo of the reading would be released to the public within hours, so as the group broke, Boyega approached Burk with a question. "He said, 'Burky, is it okay if I let my parents know that I'm going to be in the movie?'" Burk recalls. "I said, 'Uhh, what?' He said, 'Everyone said we can't talk about it with anyone.' They knew he was auditioning for it, but he'd been cast two months earlier. So I said, 'You have to get on the phone right now. In fact, you should get Harrison Ford on the phone to tell your parents you're in the movie!'"

Boyega didn't end up going that far—his Nigerian-born parents wouldn't have known who Ford was, he says. And in general the younger cast members tried to keep their cool, at least in the beginning. "They waited until the very end to geek out," Abrams says.

They almost missed their chance. Han Solo nearly got taken out on his second day.

Built Ford Tough

"HEY, WALKING CARPET! WHERE ARE YOU?!" Harrison Ford bellows. It's his second day on set, and he's just entered a trailer in search of Chewbacca actor Peter Mayhew. "He just grabbed me," Mayhew says now. "We had a big hug, 'How you doin', blah-blah-blah.' And he was wonderful. It was lovely to see him back." The 7-foot-3 actor, 71, has bad knees, so for *The Force Awakens* he only shot scenes where Chewbacca isn't in action. It's Mayhew's

Where Is Luke Skywalker?

He's not on the poster, or in any of the trailers, and dark theories abound.

by
ANTHONY BREZNICAN

Luke Skywalker has gone from hero to MacGuffin. That term, popularized by Alfred Hitchcock, refers to the object or mystery that drives a story. (Think *Maltese Falcon*, not *Millennium Falcon*.) The absence of his face from the *Force Awakens* trailers and the poster has vexed fans, who are wondering: *Where is the man once heralded as the last Jedi?*

We can assure you that Mark Hamill is definitely in the movie. "No one forgot about him!" director J.J. Abrams promises. "We were hoping people would care, but there are a lot of things that are not on the poster, as busy as the poster is. Certainly Luke is a very important aspect of the story."

Some fans have wondered if the

masked Kylo Ren is Luke in disguise, ignoring the inconvenient fact that *Girls* actor Adam Driver is the one playing that role. So maybe that's not the best guess? More likely, the trailer image of a cloaked figure affectionately brushing R2-D2's dome with a robotic right hand is our missing hero. Hamill himself isn't saying, but if it makes you feel any better, he feels terrible about it, especially when he has to dodge questions from kids. "They don't understand nondisclosure agreements, they just want to know what's going on!" he says. "It's not been easy, but the wait will soon be over."





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first day on set, and after the old pals catch up, Ford heads to the *Millennium Falcon*'s exterior set with Abrams and the Chewbacca stand-in to rehearse. Not long afterward, a malfunction slams the door to the starship down on Ford, breaking his leg and trapping him. The crew didn't know what to do. "We were all around, and that was terrifying," says costume designer Michael Kaplan.

Abrams injured his back trying to lift the door, aided by the Chewbacca stand-in, who couldn't budge it either. The only one who didn't panic was Ford, who ordered up his own helicopter medevac while waiting to be freed. (For more, see story, page 66.) The accident caused upheaval in the production, and the shooting schedule was restructured to allow the 73-year-old star to recover. Ford's attitude was as rugged as you'd expect. "I came back and I worked for about a month before I did a lot of running, jumping, and action stuff," he says. "There was a lot of rehab under my belt by the time I got to working."

One thing the new cast learned was that Ford's gruff exterior is sort of an act. He plays by pretending he's not playing. When Boyega came at him on set with an action figure to sign, Ford took the Sharpie and grumbled about how weird it was. Did he really mind autographing for a costar? "Nah, he's a good man, and I was delighted," Ford says now. "And John'll soon be signing pieces designed around his character for me. So that I can sell them."

Isaac got the surly routine when he asked Ford for real-life pilot advice for scenes in the X-wing cockpit. Ford broke the news to him that *Star Wars* is fake. "I said, 'Just make s--- up!'" Ford says. "I mean, it's a movie, man."

Ford and Daisy Ridley got off to a rocky start too. There's a scene in the film where Rey has to fly the *Falcon* alone. Soon after they shot that scene, Ridley returned to shoot one in which Rey and Han fly it together. "I went to get into the pilot seat and he was like, 'That's mine,'" she recalls. "I was genuinely mortified, and J.J. was sitting there like, 'Oh my God.'" Ford did give her some flying tips, though. (Sorry, Oscar.) "I was doing random switch-flipping, but I was flipping switches a bit too much," she says. "Harrison put his hand out and said, No, everything had to have a purpose. Like, you flip a switch and then you see what it does before you do anything else." Ford acknowledges that for anyone who has ever longed to fly the *Falcon*, that scene will hit home: "For Han, it's kind of old hat. But I think you see real emotional expression of the mastery of the craft through [her]."

DEBRIS FIELD



Junk is literally the main element of the *Falcon*'s surface texture—known to model makers as "greeble" (pronounced GREE-blee). "There are different pieces of Tupperware that make up the exterior of the [full-scale] *Falcon*," Gilford says. The original *Falcon* set also used old airplane parts on the exterior. "We did exactly the same thing," senior art director Gary Tomkins adds. "But obviously the type of aircraft being broken up in 1977 was different to what's being broken up now." Any change fans notice can be chalked up to a tech upgrade over the years.

BEHIND
THE
DESIGN

THE MILLENNIUM FALCON

"What a piece of junk!" That was Luke Skywalker's reaction when he first laid eyes on Han Solo and Chewbacca's ride—the Corellian freighter known as the *Millennium Falcon*. He was partly right. Junk is the primary ingredient in what production designer **DARREN GILFORD** calls "one of the most famous spaceships in the history of mankind."

DISH WATCHERS



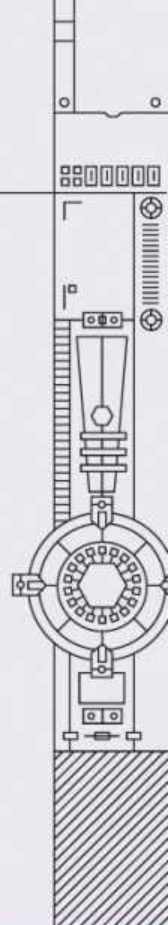
The *Falcon* has gone through its share of maintenance over 30 years. The major alteration is obvious. "We decided to go with a rectangular radar dish instead of a circular one because [the original] got knocked off at the end of *Jedi*," says Gary Tomkins, senior art director. "We liked to imagine they replaced it with a more up-to-date one."

DATABANK ▶ The character of Yoda was originally named Buffy, and before actor Frank Oz came on board, he

NO MAJOR SURGERY



The ship is relatively unchanged, although it almost got a complete overhaul before Abrams decided that tried-and-true was preferable to newfangled. "There was an exercise to see how many exterior changes we wanted to play with," Gilford says. "We pushed it to how far we thought it could go, and then brought it back."



PHALANX OF FALCONS



Many versions of the freighter were created for *The Force Awakens*—some digital, some miniatures, and a full-size exterior replica of about two-thirds of the ship's circumference. They also built a separate cockpit on gimbals for flying scenes that rocked and twisted like an amusement-park ride.

FORD RECALL

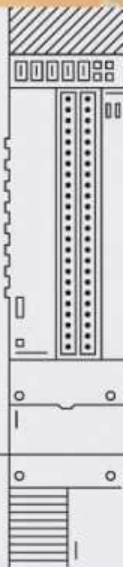


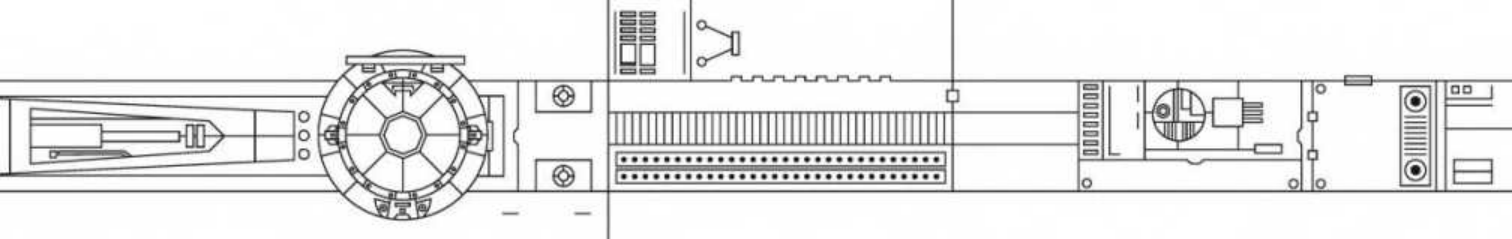
Harrison Ford had one request: Don't cheap out on the dashboard toggle switches the way set decorators had on the original movies. "If it doesn't have a spring in it, the switch limply falls back," Gilford says. "It was a tiny detail, but enough to irritate him back in the day. If he remembered it 30 years later, I was going to make sure it was taken care of."

TOY STORY



Another piece of greeble is a six-inch toy replica of the *Falcon* itself, hidden on one of the front "mandibles" of the starship, Gilford says. Theoretically, you could zoom in on the *Falcon*, and zoom in on the *Falcon*, and zoom in on the *Falcon* into infinity.





Stormtroopers open fire

She's No Princess

WE'VE ALREADY GLIMPSED another emotional moment. In the final trailer for *The Force Awakens*, Han Solo and Leia are reunited on the tarmac of the Resistance base. Leia hasn't had it easy since we last saw her. "The stakes are pretty high in the story for her, so there's not much goofing around where Leia's concerned," Abrams says. Also: No one in the Resistance calls her a "princess" anymore. "She's referred to as 'General,'" Abrams says. "But...there's a moment in the movie where a character sort of slips and calls her 'Princess.'" You'll have to imagine who says that—and how it goes over.

It's difficult, Abrams says, to express how it feels, seeing the two of them on screen together again. "I can only imagine the baggage that they bring to it," he says. "I'm just a fan who loves this stuff, but they've been

Star Wars in 6 Minutes (or Less)

Your light-speed guide to the franchise. by KEVIN P. SULLIVAN



**EPISODE I:
THE PHANTOM
MENACE**
1999

Some stuff about taxes and blockades. Qui-Gon Jinn and Obi-Wan Kenobi escape to Naboo, save Jar Jar Binks, meet Queen Padmé Amidala. Slave Anakin Skywalker wins pod race, is freed, joins team. Jedi turn down Anakin. Gungans fight droids. Jedi fight Darth Maul. "More like Die-Gone Jinn." Maul gets sliced. Obi-Wan can train Anakin.



**EPISODE II:
ATTACK OF
THE CLONES**
2002

Anakin is older. Padmé looks the same. It's no longer weird. A couple of assassination attempts. Obi-Wan discovers a clone army. Anakin can't save his mom. Obi-Wan is captured. Anakin and Padmé to the rescue. They get captured. *Gladiator* with monsters. Anakin loses a hand. Yoda fights Count Dooku. A wedding!



**EPISODE III:
REVENGE OF
THE SITH**
2005

Anakin executes Dooku, has a premonition of Padmé dying. The Jedi don't promote him. Palpatine offers a solution, kills Mace Windu. Anakin becomes Darth Vader, slices a bunch of kids. The Jedi are slaughtered, but Yoda and Obi-Wan are okay. Vader and Obi-Wan duel. Vader gets fired. Padmé has twins, dies.



**EPISODE IV:
A NEW HOPE**
1977

Princess Leia sends C-3PO and R2-D2 for help. Luke Skywalker meets them, then Obi-Wan. Bye, Uncle Owen and Aunt Beru Hello, Han Solo and Chewbacca. See ya, Alderaan. That's no moon, it's a space station. The guys rescue Leia. Vader strikes down Obi-Wan. Han returns. Luke uses the Force. Boom goes the Death Star. No medal for Chewie.



**EPISODE V:
THE EMPIRE
STRIKES BACK**
1980

Luke gets clawed, escapes. Han stuffs him inside a tauntaun. Leia kisses Luke. It's weird. Luke meets Yoda. The others almost get eaten. Lando Calrissian betrays them. Leia loves Han. He knows, gets frozen. Lando is cool again. Vader is Luke's father. The end is kind of a bummer.



**EPISODE VI:
RETURN OF
THE JEDI**
1983

The gang goes to Jabba the Hutt's. Leia frees Han. Everyone is captured. Luke arrives, kills Jabba's pet rancor. Leia chokes Jabba. Yoda dies. Luke gets a sister. Everybody meets the Ewoks. Luke surrenders, but won't give in to the dark side. Vader turns on Emperor Palpatine. Dies. Lando blows the Death Star. All is well...for now.

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the Resistance Pilot look is inspired by
STAR WARS: The Force Awakens.
COVERGIRL Janelle Monáe wears strong blue
eyeshadow, with a hit of gold in the center.
Highlighting and contouring enhances her
cheekbones, while lips stay soft & pretty.



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Formidable, fearless and fresh, the Jedi look channels the light side in STAR WARS: The Force Awakens. Eyes reflect light in nudes and gold, fringed with long lashes. This look uses contouring with cheek color to create structure and strength.



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Out of
This

World

OVER SEVEN FILMS, THE STAR WARS FRANCHISE HAS PUSHED THE BOUNDARIES OF COSTUME AND MAKEUP DESIGN. HERE, OUR GUIDE TO THE ICONIC LOOKS THAT DEFINED A GALAXY FAR, FAR AWAY.

by C. MOLLY SMITH
@cmollysmith

DARTH VADER

Episode IV: A New Hope

If a film series is only as great as its villain, it's no wonder *Star Wars* remains a landmark saga today. Darth Vader terrorized

Rebel forces with his towering frame (courtesy of actor and bodybuilder David Prowse) and his sonorous voice (courtesy of James Earl Jones). His intimidating, all-black wardrobe was inspired by concept drawings from legendary artist Ralph McQuarrie and World War I and Nazi armor, as well as samurai influences. It was created on a budget of just \$1,173.



PRINCESS LEIA ORGANA

(Top left)
*Episode V:
The Empire
Strikes Back*
(Right) *Episode
VI: Return of
the Jedi*

(Bottom right)
*Episode IV:
A New Hope*

Don't let her white attire fool you—Carrie Fisher's fierce, fearless Princess Leia was never afraid to get her hands dirty in the fight against the Empire. The biggest departure from her normally demure style? *Episode VI*'s jaw-dropping "Slave Leia" bikini.

The ensemble, which included a collar and chains, recently sold at auction for \$96,000.

STORMTROOPERS

Episode IV:
A New Hope

The distinctive white body armor of the Imperial Stormtroopers (created from vacuum-formed plastic) stood in sharp contrast to Vader's black garb. The boots were originally black but were painted over with white shoe dye.



LUKE SKYWALKER

Episode IV: A New Hope

Luke Skywalker's light-colored garments are visual reminders of his inner goodness. "The characters must always appear credible," *Episode IV* and *V* costume designer John Mollo tells EW. "They must look as if they have got up that morning and put on what they wore the day before."



OUT OF THIS WORLD



AAYLA SECURA
Episode II: Attack of the Clones

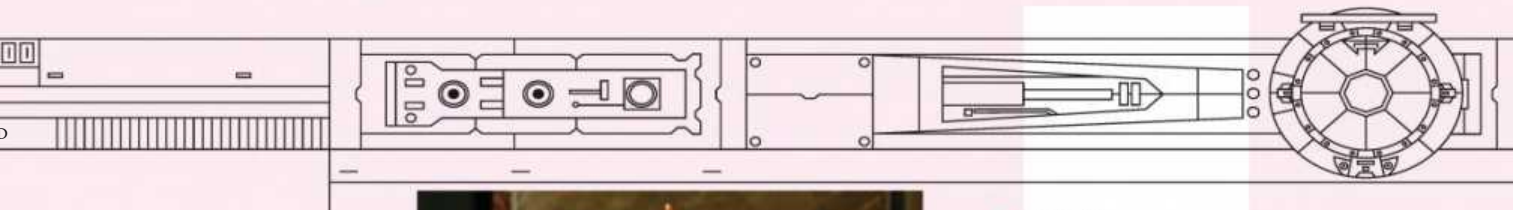
Jedi Aayla Secura appears only briefly, but her midriff-baring costume—which shows off her striking blue skin—made a serious impression. It took hours to transform then-Industrial Light & Magic production assistant Amy Allen for the role.



PADMÉ AMIDALA

(Above) *Episode II: Attack of the Clones*





ANAKIN
SKYWALKER

*Episode III:
Revenge of the Sith*

Hayden Christensen's Anakin might wear the same floor-length hooded robe as the other members of his order, but the flecks of fire in his eyes reveal his dark-side allegiance.



PADMÉ AMIDALA

(Top right; right) Episode I: The Phantom Menace

Natalie Portman's Padmé enjoyed an array of styles in the prequel trilogy, but her *Episode I* appearance, inspired by Mongolian bridal culture, was, without question, the most dramatic. "My friends and parents were all freaked out by seeing me in the makeup and the huge headpieces and the gowns," Portman told EW in 1999. "But they were wonderful, even though they weren't the most comfortable."



KYLO REN

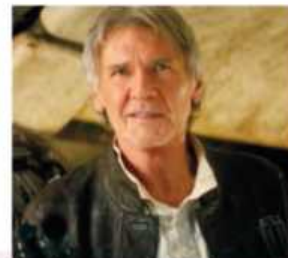
Episode VII: The Force Awakens

Swathed in black—a long flowing cloak, military-style boots, features concealed by an intimidating mask—villain Kylo Ren (Adam Driver) seems reminiscent of a certain Imperial leader. That's no accident. "The design was meant to be a nod to the Vader mask," director J.J. Abrams told EW in August. "He's a very isolated character," adds costume designer Michael Kaplan.

HAN SOLO

Episode VII: The Force Awakens

Harrison Ford's white shirt and worn leather jacket recall his *Star Wars* origins. "He's kind of a cowboy, and the new jacket is cut almost like a Levi's jean jacket," costume designer Michael Kaplan says.



REY

Episode VII: The Force Awakens

Desert scavenger Rey (newcomer Daisy Ridley) dresses for the arid climes of the planet Jakku in weathered shades of khaki. Costume designer Michael Kaplan says her garments are chiefly functional. "Everything that she has is basically something that is useful to her," he says, citing the long scarf that crisscrosses her body (good protection against sandstorms) as one example. "It's not just adornment."



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STAR WARS: The Force Awakens.
The eyes dominate in black winged liner with
white contrasts. Lips measure up
in a deep sinister red.



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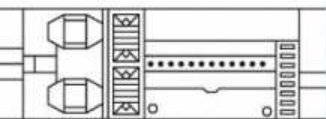


Get the look designed by Pat McGrath

You'll love creating this striking face, inspired by the dark side in STAR WARS: The Force Awakens. Featuring alluring eyes in red and black, makeup is balanced by deliciously deep red lips. Sinister has never looked so stunning.



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MR. ROBOT

He may not look it, but Bobbajo is operated via robotics. "The body, the arms, and the head are all animatronic," Scanlan says. "The performer inside walks the character along, and his hands control the head and neck of the character in front of him." Small facial movements are manipulated by remote control.

BEHIND
THE
DESIGN

BOBBAJO

One of the first beings we met from *The Force Awakens*, Bobbajo lumbered past director J.J. Abrams in the first "Force for Change" charity video long before we saw anything else. **NEIL SCANLAN**, who headed the film's creature shop, gives some backstory for this extraterrestrial background player.



THE MERCHANT OF JAKKU

The filmmakers envisioned him as a merchant who trundles his way to the market each day, "selling these strange creatures, which he has in the cages," Scanlan says. "He's very slow, very laid-back." (Judging by his drowsiness, maybe Bobbajo is hustling some herbal products, too?)

CREATURE COMFORT

The bottom cage, full of snakelike creatures, hides the actor's torso, while a frog-dog in the middle cage allows him to see. "Its head is worn as a hat by the performer," Scanlan says. "He wears that on his face."

PUPPET PROBLEM

Bobbajo was born from a question. "We're not using the digital medium in any way," Scanlan says. "So what can we do that makes it difficult for you to see the person in it?"

A LEG UP

"We played with the idea of disguising where the actor was by sitting his upper part inside the cages and extending the creature forward from that," Scanlan says. The only body parts the actor and the alien share are the legs.

living with it since '77." Actually, they couldn't give a damn, Fisher jokes. "I think we're pretty sick of each other by now," she says. "So we pretend to be interested in each other between takes. And we fail. I'm mostly interested in how Harrison stays in such good shape. I can talk to him about that for a long time."

Our Only Hope

THE LAST MAJOR DAY OF SHOOTING ON *THE FORCE Awakens* was about the dark side. You can see a flash of it in the final trailer: Kylo Ren standing in a thunderstorm surrounded by masked brethren suspected to be the Knights of Ren. "It was emotional," Burk says. "It had been a long shoot, and it felt amazing to have completed this journey. It's like you're coming out of light speed, but in this instance we are literally coming out of light speed."

Although the film is almost here, almost done, it's just the first step in a much larger ride. A whole extended universe that includes two sequels and multiple stand-alone films is now in

motion (see story, page 78), and within five years we'll have as many new *Star Wars* films as we have had within the past 38. All of them, Kennedy says, rise from one of Lucas' core tenets. "George spoke often about that tension in everybody between what's good and bad," she says. "He always felt that it was easier to be bad than good. I'm not sure all people would agree, but that's an interesting conflict to explore within the *Star Wars* universe."

Lucas may not have been involved in *The Force Awakens*, but like the Force itself, he's always present. "The spirit of what he wrote is everything that this movie is built upon," Abrams says. "We are standing on the shoulders of *Episodes I* through *VI*." It's not the same as real space travel, but in just a few weeks, a beam of light from the other world Abrams and Lucas created will reach our own, projected against a large white screen, and transport us to a place we thought we'd never visit again.

IN AN EXCLUSIVE
INTERVIEW

HARRISON FORD

HOLDS FORTH
ON HIS PLANE
CRASH, FANS
AND FAME, AND
WHY HE DECIDED
TO FLY THE
FALCON AGAIN.

by
**ANTHONY
BREZNICAN**
@Breznican

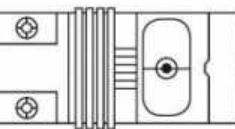
The
Return


of
Han

Solo

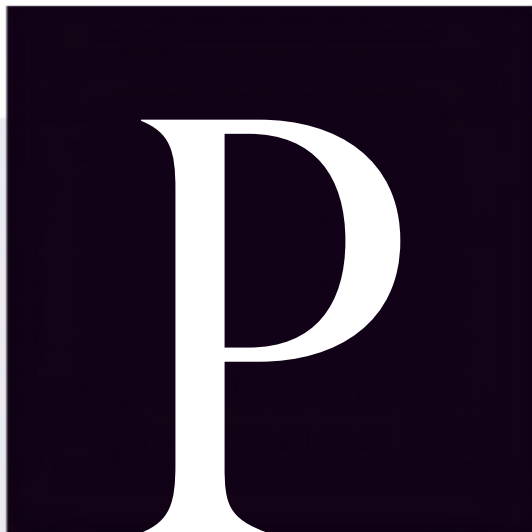
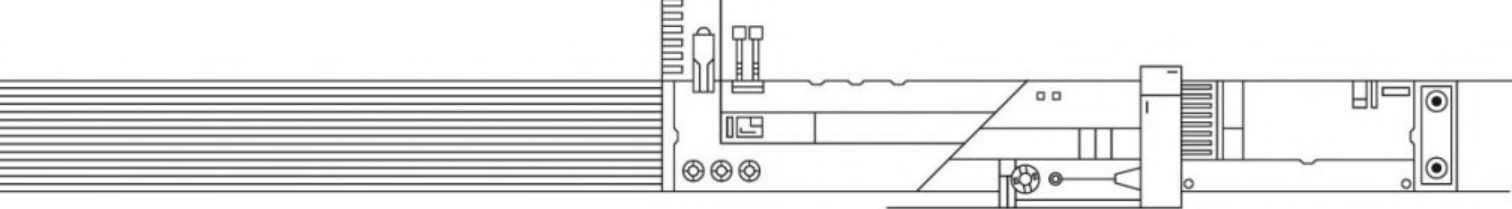
illustration by
TOMER HAUNKA





 Harrison
Ford in
*Star Wars:
The Force
Awakens*





PLANES ROAR INTO THE AIR FROM SANTA Monica Airport as the early-morning sun blasts off the tarmac. Behind a private hangar door that's slightly ajar, Harrison Ford breaks into a familiar crooked smile as he walks between a long-range, green-and-white Cessna Citation and a Bell Helicopter. That famous scar on his chin now has a much larger rival cutting across the right side of his forehead, and he's limping slightly. Both injuries came from the crash landing Ford survived last March when his World War II-era training fighter suffered engine failure and fell out of the sky.

"I've been flying for 20 years, and it was a very rare thing to happen," he says. "It was a mechanical issue. No fault of the maintenance or anybody else." He shrugs. It didn't keep him grounded long. "I got back in the helicopter first, because my foot was still in the cast, my toes were hanging out. It was the easiest aircraft to get into [that I'd still] be capable, and safe, to fly."

How did it feel to lift off again? "Fun," Ford says, flashing his eyebrows like you-know-who. "Fun."

For millions of *Star Wars* fans, it has never been enough that he played Han Solo. We have wanted Harrison Ford to *be* Han Solo. The character came to mean so much to so many of us that we yearned for him to be real. Few people can attest to being pure-hearted heroes like Luke Skywalker, but we've all got a little Solo in us: We're reluctant good guys or gals, at best. Like the *Millennium Falcon* pilot, we may be cynics, scoundrels, and scruffy-looking, but (hopefully) we're still lovable.

That's why it stung so much when Ford showed scant affection for the smuggler—and even smacked him around a bit—over the years. He repeatedly said

he wished Solo had been killed off in *Return of the Jedi* to give the final film in the original trilogy emotional gravity. He told *Today* back then, "I was glad to see that costume for the last time."

The 73-year-old star has softened significantly now that the planet is beside itself awaiting his return in *Star Wars: The Force Awakens*. But if you spend any time with Ford, one simple reason for his long-standing discomfort with the role starts to reveal itself. Here is a truth that some, and Ford himself, may find difficult to accept:

Harrison Ford *is* Han Solo.

EXHIBIT A: Everybody assumes Ford and Solo are both loners, but they're far from it. Solo—despite his isolating name—is a gadfly who knows everyone and has been everywhere. Ford may project a gruff exterior, but he makes friends fast, especially if you know your way around the sky.

Just before he was confirmed as part of *The Force Awakens'* cast, Ford showed up in London and was photographed chatting with a helicopter pilot in Grosvenor Square. "I'd run into him outside of the American embassy—there was a helicopter sitting in the middle of this park," he says. "He's the representative for Bell Helicopter, and that's the kind I have, and he had been former head of London's National Health Service helicopter ambulance service."

EXHIBIT B: Ford and Solo aren't just good at making friends, they're resourceful.

On the second day of shooting *The Force Awakens*, a door from the *Millennium Falcon* slammed down on Ford's leg, breaking it. While director J.J. Abrams and others tried to pry the massive chunk of metal off the wounded actor, Ford started thinking ahead. "I knew that my leg was likely broken, and I didn't know what other injuries there were," he says. "I was mostly concerned about the long ambulance ride to London." The accident happened at Pinewood Studios, about 20 miles outside the city. "I asked them to bring my cell phone over." ¶ While Abrams hurt his back trying to move the door, Ford called his buddy from the park with the air ambulance. He arranged his own medevac to the hospital. Darth Vader might call that...destiny. "Pretty much is, yeah," Ford says. ¶ **EXHIBIT C:** Ford doesn't get all misty-eyed about much, a trait he shares with Solo. "He was always the cynical member of the original characters," Ford says. "While we were invited to engage on the questions of some



Classic Han

Ford's best lines and most memorable moments



STAR WARS: A NEW HOPE

"Look, I ain't in this for your revolution, and I'm not in it for you, Princess. I expect to be well paid."
To Leia



THE EMPIRE STRIKES BACK

"Laugh it up, fuzzball."
To Chewbacca

pretty arcane mysteries—the Force and the mythology that surrounds it—he was the guy who said, 'What? Huh? Come on.' It's what made the interplay between the characters work, he says. "There was a callow youth, a beautiful princess, a wise old warrior, and there was a smart-ass."

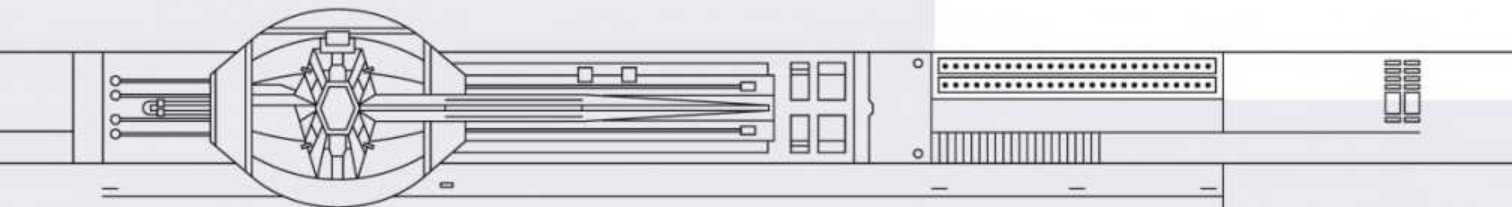
Ford is definitely that last one. Asked if he watched the *Force Awakens* trailer debut along with the rest of the world during half-time on *Monday Night Football*, he answers: "I was trying to watch the damn football game!" Only grudgingly does he admit that everything stopped for a moment at his home with wife Calista Flockhart and their family while it aired. But just for a moment. "We were in the middle of preparing dinner and doing homework, and..." He shrugs. "Just watching it over our shoulder."

In that trailer, the know-it-all who once sneered at "hokey religions and ancient weapons" gravely informs John Boyega's Finn and Daisy Ridley's Rey: "It's true. All of it. The dark side. The Jedi. They're real." Ford gets why that strikes a nerve. Is Solo still the smart-ass, or has he become the wise old warrior? "No, there's not an aban-

"THERE'S A LOT OF THE ROGUE STILL LEFT IN SOLO. SOME THINGS DON'T CHANGE."

doning of the character," Ford says, more earnestly than you'd expect from Mr. I Guess We Watched the Trailer. "He does not aspire to the position of Obi-'Ben' Kenobi, nor do I aspire to be some New Age Alec Guinness. His development is consistent with the character, and there are emotional elements which have occasioned his growth." ¶ Fear not, though. Solo hasn't grown *that* much. He seems to still have money issues, for starters. "We spend a lot more time [in the movie] on his failure to master basic skills, like accounting," Ford says, rubbing his thumb and forefinger together. "And accounting for his own behavior. There's a lot of the rogue still left in Solo. Some things don't change."

THE LATEST WAVE OF STAR WARS FILMS HAS PUT RENEWED focus on Solo's past—not just what transpired between these trilogies but what's depicted in comic books, novels, and even a planned spin-off movie focused on Solo before we met him in that Mos Eisley cantina. But getting Ford to talk about that—as he sits at a round picnic table in the back of the hangar, a line of motorcycles arrayed along the back wall—well, it goes something like this:



THE EMPIRE STRIKES BACK

"I know."

To Leia, after she says she loves him just before he's frozen in carbonite



RETURN OF THE JEDI

"Jeez, I'm out of it for a little while, everyone gets delusions of grandeur!"

When he learns Luke has become a Jedi



RETURN OF THE JEDI

"I have a really bad feeling about this."

As he's about to be cooked by the Ewoks

Has Lucasfilm talked to you about their young Han Solo film slated for 2018? [*Leans back, smiles*] I think they're probably talking to the young Han Solo.

What advice would you give to the actor to help him get inside Solo's head? I would say, "Talk to your director. Watch the movies. And welcome aboard. Make it your own."

How do you feel about someone else picking up the blaster? I never thought about it.

Seriously, though. You've worked as a craftsman, a carpenter, as well as an actor. It's natural to feel proprietary about something you've helped build, isn't it? I got other things to worry about. I got shoes at the cobbler that need to get picked up. I got to go get a bike fixed. [*Gestures to the motorcycles*] You know, I got a lot of things to think about. [*Laughs*]

THIS IS EXACTLY THE KIND OF THING THAT USED TO drive Princess Leia nuts. But truth be told, it's a bit of a pose. Because if you ask Ford what the captain of the *Millennium Falcon* has been doing for three decades, it's clear the actor has been thinking about Solo more than he likes to let on. "Well, he's been living with me—out back, in the shack," he says. And Ford has come to some conclusions about what's become of the rascal. "[Thirty-two] years is going to put some rings on the tree, some experience in the bank. You might make an elaborate conjecture [about who Solo is now], but I think we answer that question in the film. It's best left answered there." ¶ At San Diego Comic-Con this summer, Ford choked up addressing a room of 6,000 stomping, cheering fans gathered for the *Star Wars* presentation. "Well, it was

touching," he says now. "I don't know how one could not be moved by that." He understands the escape, the wonder that these films, and his character, inspire in audiences. That's why he doesn't feel ownership of it. "It's not mine, it's theirs," he says. "I just work here." So when diehards fight about who shot first—Greedo or Han—what's his opinion? He shakes his head and spreads his arms with a smile.

"Knock yourself out," he says. "Have fun with it."

We just have to face this: He's never going to geek out with us. Lucasfilm president Kathleen Kennedy, who has known Ford since 1980, says that during Ford's first day on set of *The Force Awakens*, the crew and cast fell into an awed hush as he walked on stage. What they didn't know was how *he* felt. "It could have felt silly, but it didn't," Ford says, but shrugs (again) when asked for more. "I'm not terribly nostalgic. I'm very practical about what I do and how I do it...another day at the office."

And this is perhaps Ford's most profound Solo-ism. Adults may weep at the sight of him saying, "Chewie, we're home"; thousands may gather to cheer his return; and a whole world of fans may declare loudly and unequivocally, "We love you!" But Ford's response will always be a polite, grateful, and stoic "I know." 🌌

the NEW STAR WARS



THE NOVELS

The area of the most rapid expansion, the canon novels dive deep into characters, settings, and ideas introduced in the films.*

TARKIN The Death Star commander didn't exactly hang around long enough for us to get to know him, something this book—a look back at his life before going boom—aims to fix.

LORDS OF THE SITH The villains-only tale is as close to a road movie starring Darth Vader and Emperor Palpatine as we'll ever get.

HEIR TO THE JEDI Luke narrates this tale of his solo mission to rescue a gifted cryptographer from the Empire.

THE WEAPON OF A JEDI, SMUGGLER'S RUN, and MOVING TARGET The trio of young-adult novels follow Luke Skywalker, Han Solo, and Princess Leia, respectively, at different moments between the films of the original trilogy.

AFTERMATH What happened immediately after the second Death Star exploded? This series of vignettes shows a less decisive victory than we imagined.

*NOT PICTURED: DARK DISCIPLE, A NEW DAWN, BATTLEFRONT: TWILIGHT COMPANY, LOST STARS

THE COMIC BOOKS

Much like how Marvel Comics structures their superhero titles, their *Star Wars* series focus on individual characters and one major flagship book.*

LANDO The most charming man in the galaxy, Lando Calrissian gets in over his head when he pulls off a caper to steal a highly valuable ship.

SHATTERED EMPIRE The only title yet to venture into the post-*Return of the Jedi* era, it follows our heroes through the lens of new character Shara Bey, who has a major *Force Awakens* connection.

MARVEL'S STAR WARS The gang's all here for a mission taking place between *Episodes IV* and *V* that captures the excitement and humor

CANON

BEFORE YOU SEE **THE FORCE AWAKENS**,
HERE'S A QUICK GUIDE TO THE MAIN MOVIES,
TV SERIES, NOVELS, AND COMIC BOOKS THAT
MAKE UP THE OFFICIAL STAR WARS UNIVERSE.

by
KEVIN P. SULLIVAN
@KPSull

photograph by
RALPH SMITH



THE MOVIES

of the original films. (First arc was collected as *Skywalker Strikes*.)

DARTH VADER The Dark Lord of the Sith is busy after spinning off into the vastness of space in *A New Hope*, embedding himself in the outer-space underworld.

PRINCESS LEIA The original intergalactic damsel in distress gets her own series, where she takes center stage and packs a powerful blaster.

CHEWBACCA In his own title, the *Millennium Falcon*'s furry co-pilot finds himself stranded on an Imperial-controlled planet without any of his allies to help.

EPISODES I–VI When Disney and Lucasfilm hit the reset button on the *Star Wars* Expanded Universe in 2014, the original three films and three prequels remained the cornerstone of the canon. The rest is composed of novels, comic books, games, an animated series, and films—all of which widen our understanding of the characters and events contained within these six episodic movies. They are the urtext—the center of the new universe.

Televised journeys into the galaxy have all been animated and fill in the action between the episodic films.

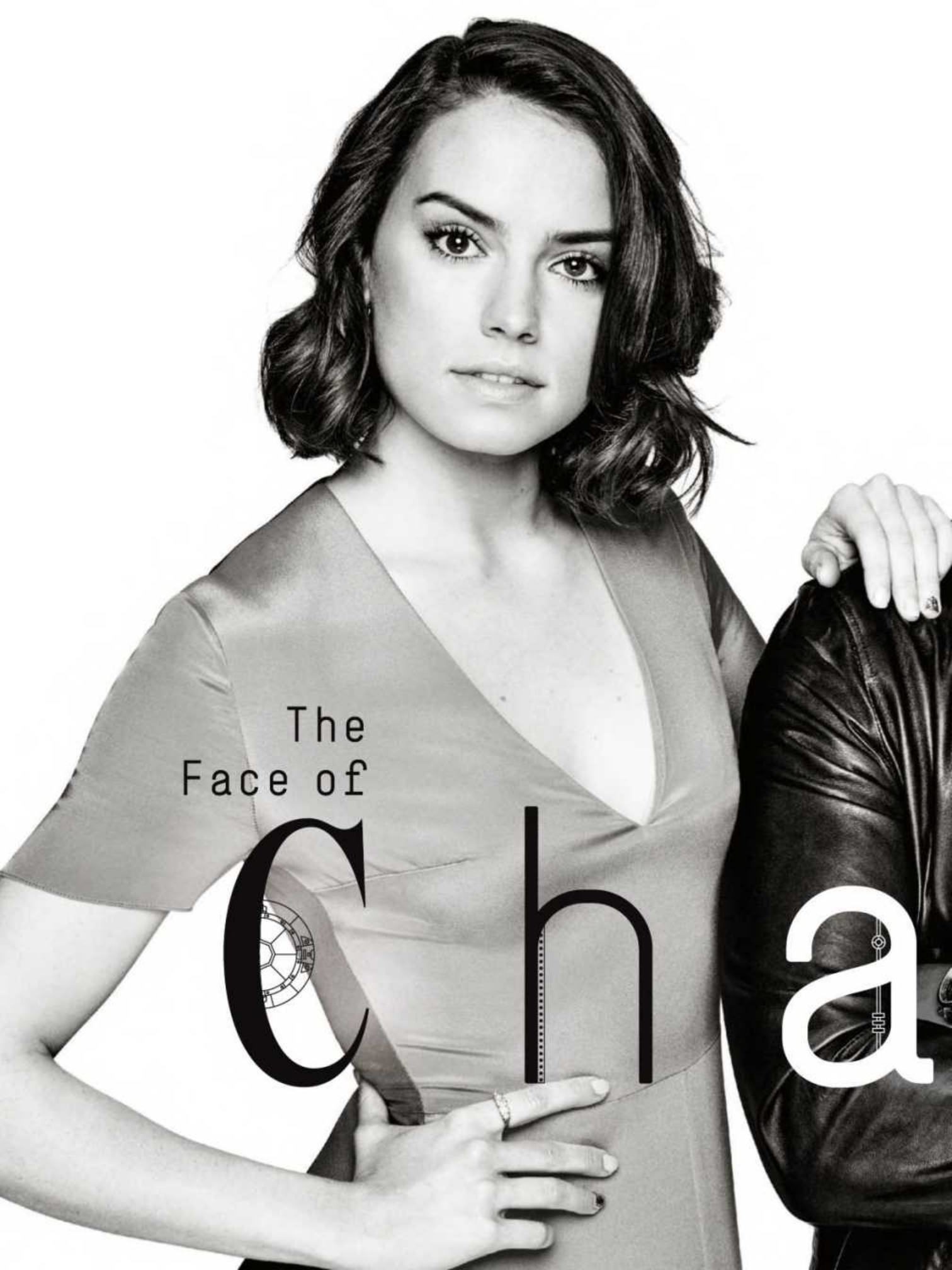
STAR WARS: REBELS Set before *A New Hope*, this series follows a team of all-new characters, led by the Jedi-in-training Ezra, as they form the roots of the Rebel Alliance.

THE CLONE WARS Styled after the film of the same name, this iteration of the series continues the story of Obi-Wan, Anakin Skywalker, and the young Jedi's Padawan, Ahsoka Tano.

*NOT PICTURED: KANAN: *THE LAST PADAWAN*

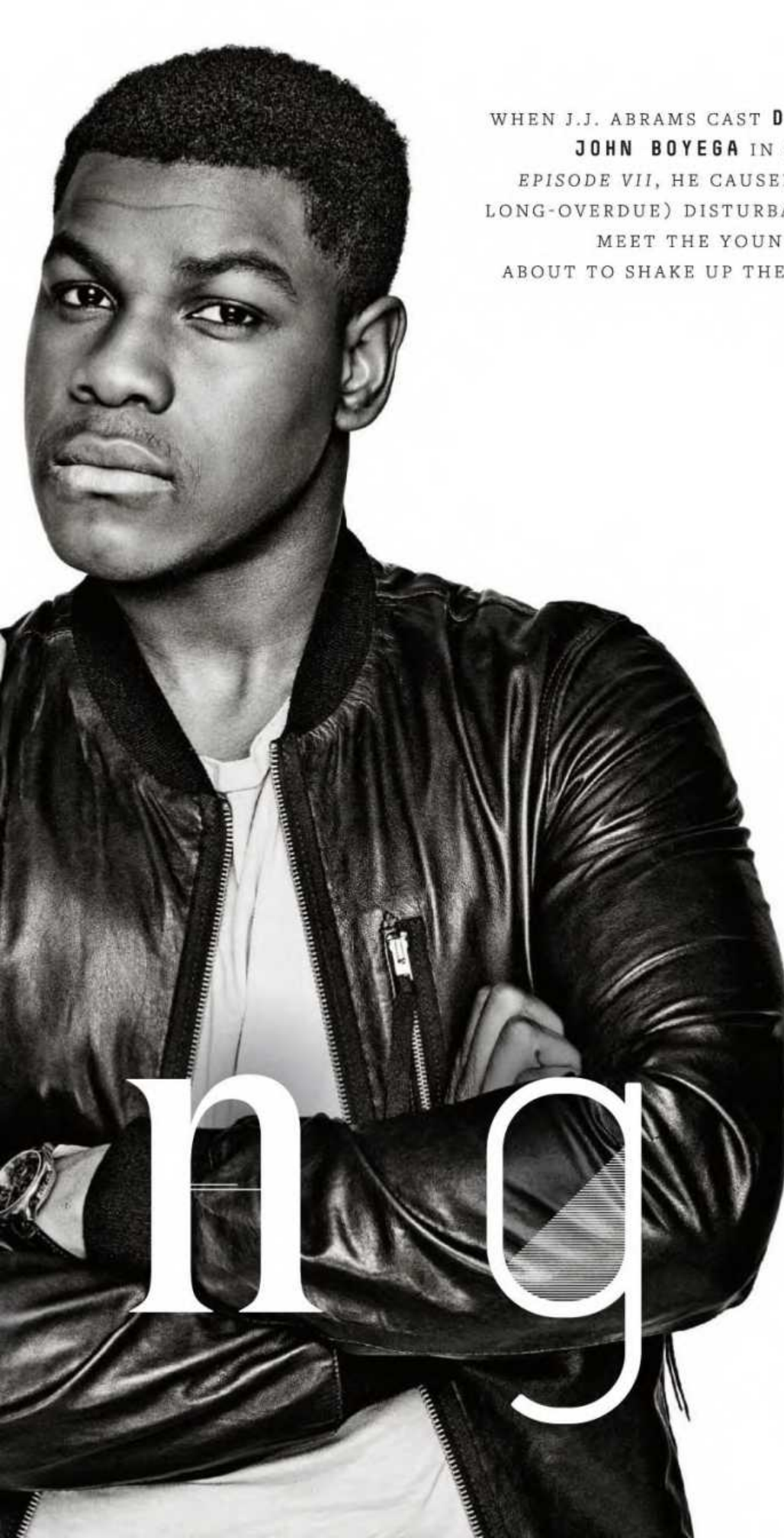
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The
Face of

Chloe



WHEN J.J. ABRAMS CAST **DAISY RIDLEY** AND
JOHN BOYEGA IN STARRING ROLES IN
EPISODE VII, HE CAUSED A WELCOME (AND
LONG-OVERDUE) DISTURBANCE IN THE FORCE.
MEET THE YOUNG ACTORS WHO ARE
ABOUT TO SHAKE UP THE GALAXY FOR GOOD.

by
ANTHONY BREZNICAN
@Breznican


DAISY RIDLEY AND JOHN Boyega are basically twins. Both are 23, born only three weeks apart (he's older). They are both youngest children, and both hail from the same city—although he's from South London, she's from West, and they both insist those areas are on different planets from each other. Both longed to act from a young age, and both ended up as the new leads of *Star Wars*.

He plays the conscience-stricken AWOL stormtrooper Finn, and she's the abandoned desert scrounger Rey. They're both figures searching for a place to belong in the galaxy, and their mere presence in *The Force Awakens*—along with Guatemalan-born actor Oscar Isaac, who plays X-wing fighter pilot Poe Dameron—establishes a central pillar in the

ing e

photograph by
ERIC RAY DAVIDSON



 Ridley and Boyega in *The Force Awakens*

franchise for women and people of color. “Writing this script with Larry Kasdan, I didn’t know what Rey, Finn, or Poe would look like,” says director J.J. Abrams. “I just knew that this movie needed to look the way the world looks.”

Ridley is the youngest of five sisters. Her father is a photographer, and her mother works in international communications. She has appeared on just a few British TV series since 2013, so her casting as Rey bolted her from obscurity into the stratosphere. Obviously, an actor’s job in a *Star Wars* movie is to tell a fun story, not to make political points, but both she and Boyega feel the significance of opening up a world where everyone is welcome to play. “It just seems so simple to me,” she says. “My main thing is that people connect with her, regardless of gender, color, age.”

Boyega was born in the U.K., but his father, a Pentecostal minister, and his mother, a caregiver for disabled people, had immigrated to England from Nigeria before he was born. He has two older sisters. His career began a few years before Ridley’s, and he’s best known for his role in the 2011 cult hit *Attack the Block*. On the subject of diversity on screen, he has strong opinions. “We’ve seen through the eyes of children,” he says. “They’re not talking about race the way we grown folks are.”

Indeed, kids around the world will pretend to be these characters, no matter what they look like. “That should teach us something,” he says. If anyone has a problem with that, well, tough. “We’ve been having a continuous struggle with idiots, and now we should just force them

to understand—and I love the way I just used ‘Force’ there, by the way—just force people to see that this is the new world. There are loads of people of different shades and backgrounds. Get used to it.”

Finn and Rey may not look alike, but their commonalities far outweigh their differences. Both are essentially war orphans. He was a child soldier, bred to wear the white armor of a stormtrooper and fight and die, if necessary, on behalf of the First Order. She was abandoned at age 5 on the desert world of Jakku, and has been waiting ever since to be reclaimed. “There was no one really guiding her,” Ridley says. “She’s never sat around a table and had a meal with someone else. She works to feed herself, and she goes to sleep, and she gets up again. It is a sad life.”

When Rey meets Finn, a fellow discarded person, they activate something in each other. She has been told she’s nothing, and he has been told he’s good for only one thing. “It’s about looking for a greater purpose rather than thinking, ‘This is the only thing I can do,’” Boyega says. “He wants to change. He wants to make a difference. He’s trying to find some moral dignity within this kind of war.”

Finn and Rey appear to bond after fleeing First Order bombshells and only learn each other’s names later, but by then it’s already a friendship forged in the stars. In real life, Boyega and Ridley seem to have made a similar connection. “We get on really well and we make each other laugh,” Ridley says. Now, though, they’re getting their first taste of gossip bombshells, too. “Sadly, people think a guy and girl can’t be friends without something romantic going on,” she says. Funny, they said the same thing about Luke and Leia once. 🤖

A woman with brown hair tied back, wearing orange headphones and sunglasses, is reclining on a blue beach chair. She is wearing a colorful, patterned one-piece swimsuit. To her left is a large beach bag with blue and white horizontal stripes. To her right is a red tumbler cup with a pink straw. The background is a surreal landscape with a dark, rocky shore, a calm sea, and a vast, starry sky with a large, glowing celestial body and streaks of light.

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Beyond

Force Awake

WHEN DISNEY PURCHASED STAR WARS, IT DIDN'T JUST BUY A FILM SERIES. IT REBOOTED ONE OF THE FIRST TRUE MULTIMEDIA UNIVERSES, PROMISING A NEW WAVE OF RELATED WORKS BEYOND THE SILVER SCREEN. HERE'S WHAT'S ON THE HORIZON SO FAR...

by
DARREN FRANICH
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infographic by
LUKE SHUMAN

KEY	● MOVIES	● BOOKS
	● COMIC BOOKS	● VIDEOGAME



STAR WARS
BATTLEFRONT

EA's *Battlefront* is a multiplayer shooter set in familiar environments like Hoth and Tatooine—plus Jakku, *The Force Awakens*' non-Tatooine desert planet. EA also has developers like Visceral Games and BioWare working on their own *Star Wars* spin-offs. Hot rumors include an *Uncharted*-esque adventure and an open-world odyssey. *Grand Theft Auto: Mos Eisley*, anyone?



BEFORE THE
AWAKENING &
THE FORCE
AWAKENS

Greg Rucka's novel focuses on the pre-movie lives of new franchise stars Rey (Daisy Ridley), Finn (John Boyega), and Poe (Oscar Isaac). It's intended for young readers, but completists won't want to miss it—and the same goes for the *Force Awakens* novelization, written by Alan Dean Foster, who penned the original novelization of *A New Hope* back in 1976.

STAR WARS
NEW REPUBLIC:
BLOODLINE

Claudia Gray is best known for the *Evernight* saga of romantic-fantasy novels, which may or may not be a clue about the subject matter of this book, set six years before *The Force Awakens*.

2015

2016



STAR WARS &
STAR WARS:
DARTH VADER

Marvel has aggressively developed their *Star Wars* comics lineup, with miniseries like *Princess Leia*, *Lando*, and *Chewbacca* running alongside *Star Wars* and *Star Wars: Darth Vader*. The comics have largely focused on the era of the original trilogy, but expansion looms: There's a series about Kanan, a figure who predates *A New Hope*, and it's all but certain Marvel will unveil more books focusing on the *Force Awakens* period.

ROGUE ONE:
A STAR WARS
STORY

A *Star Wars* prequel about...wait, wait, come back! *Godzilla* director Gareth Edwards promises the *War-iest Star Wars* ever, with a stand-alone film about the theft of the original Death Star plans. The title refers to Rogue Squadron, the beloved all-star team of X-wing fighter pilots, and the cast includes Oscar nominee Felicity Jones (*The Theory of Everything*), character-actor supernova Ben Mendelsohn, and *Hannibal*'s Mads Mikkelsen. If *Episode VII* starts a new chapter in the *Star Wars* universe, *Rogue One* promises infinite stories set across the entire canon.

TALES FROM
A GALAXY
FAR, FAR AWAY

Also aimed at younger readers, this anthology promises to expand the backstories of some minor figures from *The Force Awakens*. If there's a new Salacious Crumb, he/she/it will get their origin story here.



STAR WARS AFTERMATH: LIFE DEBT & STAR WARS AFTERMATH: EMPIRE'S END

The *Star Wars* literary universe has its own sequel trilogy. Chuck Wendig's *Aftermath* followed Rogue Leader Wedge Antilles (and many new characters) through the post-*Return of the Jedi* galaxy. *Life Debt* and *Empire's End* will continue that story—and provide more insight into what led to *The Force Awakens*.

2017

2018

2019



UNTITLED HAN SOLO FILM

Filmmakers **Phil Lord** and **Christopher Miller** made magic with *The LEGO Movie* and the *Jump Street* films. Their spin-off will explore the smuggler's origin story. Maybe we'll finally find out how he made the Kessel Run in less than 12 parsecs!



STAR WARS: EPISODE VIII

We barely know anything about *Episode VII*, and you want to know about the sequel? Well, *Looper* director **Rian Johnson** will write and direct. **Benicio Del Toro** will be in the movie playing a villain. Or a hero. Or nothing.



STAR WARS: EPISODE IX

Jurassic World director **Colin Trevorrow** will take the reins for the conclusion of the third trilogy. Will there be a fourth? Difficult to say. Always in motion is the future. Probably.

THE OUTER RIM

BOBA FETT MOVIE?

Fantastic Four director **Josh Trank** was working on a bounty-hunter-centric movie; the project was delayed indefinitely following his departure. Lucasfilm has made no official announcements about the movie, and it has likely been pushed back past *Episode IX*.

STAR WARS THEME PARK

Disney will begin construction next year on *Star Wars*-themed attractions in *Disneyland* and *Disney World*. Set in a spaceport on a heretofore unknown planet with a rocky/verdant topography, the expansion will let visitors control the *Millennium Falcon*, presumably only after you win it from Lando in a game of Sabacc.



A fantasy TGIF coffee klatch
featuring the casts of *Boy
Meets World*; *Dinosaurs*;
Sabrina, the Teenage Witch;
Family Matters; *Full House*;
and *Step by Step*



Thank Goodness It's an Or

TIME-TRAVEL BACK TO THE MOST WHOLESOME (*FULL HOUSE!*), WACKIEST (*DINOSAURS?!!*), FAM



al History of ABC's Tgif!

ILY-FRIENDLIEST TV LINEUP OF THE '90S. By Marc Snetiker and Dan Snierson Illustration by Francesco Francavilla

Once

a week on ABC, America comes together for the Shondaland trifecta of sex, murders, and scandals. But there was a time, far more innocent, when the country settled in for an evening of family, friendship, life lessons, and probably a little too much studio laughter.

Before TGIT, there was TGIF.

TGIF, or Thank Goodness It's Funny, was a Friday-night block of comedies featuring some of the most iconic, innocuous pop culture touchstones from the late '80s into the '90s. *Full House*. *Family Matters*. *Step by Step*. *Boy Meets World*. It was an era when nerds were heartthrobs, wholesome was wholly acceptable, and the only danger came from forgetting to turn off the TV before 20/20 started. These shows helped raise millennials, whose social-media appetite for the '90s has fueled reboots of *Boy Meets World* (*Girl Meets World* debuted last year on Disney Channel) and *Full House* (coming to Netflix in 2016: *Fuller House*). With America now at peak nostalgia levels, EW revisited that lost era to tell the story of a TV golden age from the actors, producers, and network executives who brought it to life.

THE BIRTH OF TGIF

When current Disney chairman Bob Iger became president of ABC Entertainment in 1989, he inherited increasingly fragmented audience viewing habits and a lineup of Friday prime-time comedies, including two established shows that had moved from other nights (the sweet family sitcom *Full House* and kooky-cousin comedy *Perfect Strangers*, both executive-produced by Happy Days vets Thomas L. Miller and Robert L. Boyett). Iger saw an opportunity.

BOB IGER A lot of families weren't watching TV together as much as when I was growing up. But I thought, "If we could program shows where parents and kids could watch together, we'd be better off from a ratings perspective."

TED HARBERT, then exec VP, ABC Entertainment

As soon as they can get out of the house, teens leave on Friday nights. You're left with parents and their kids, and that was the original concept behind the Friday-night comedies that became TGIF.

IGER I noticed in looking at our Friday nights that the other networks had dramas. So I said, "Let's push the fact that we're the only ones that are funny on that night."



JIM JANICEK, executive producer of TGIF We had 10,000 different names.... Friday Night Funnies, Fresh New Funnies, Friday Fun Club, Friday Laugh Factory, Friday Night Laugh-tacular, Time for Fun—[that last one] became part of the first theme song.

ROBERT L. BOYETT, executive producer We were looking for a promotional hook for multiple shows on Friday, a bridge to get from one show to the other and keep people watching. Nobody anticipated the phenomenon it would become.

Origin Stories

Before they were on the lineup, your favorite TGIF shows were just an idea. Here, the creators recall their lightbulb moments.



Step by Step

Two single parents impulsively marry and merge their families, forming an updated *Brady Bunch*.

THE BIG IDEA "Time magazine landed on my desk one week," recalls Boyett. "It said something about the number of stepfamilies being at an all-time high. We said, 'We should try to bring together two very opposite families.'"



The cast of *Full House*: Jodie Sweetin, Bob Saget, Candace Cameron Bure, John Stamos, Mary-Kate/Ashley Olsen, and Dave Coulier

TGIF launched on Sept. 22, 1989, with *Full House*, the blue-collar sitcom *Family Matters*, *Perfect Strangers*, and the *Growing Pains* spin-off *Just the Ten of Us*. The block of programming struck a chord, bolstered by Miller-Boyett's earnest family formula.

BOYETT There were two basic elements that we felt were important: One was to give every show some moment of real human connection. That's what Tom and I called it; today they call it heart. The second thing was, we

tried to fulfill the fantasy where a dad would sit on the sofa and say, "What's the problem, son? Let's talk." We never avoided that scene. In fact, because it was born with Tom Miller, the writers referred to it as "Miller Time."

BOB SAGET, *Full House* The idea was, everybody's problems are getting listened to. That formula made

it so special for families and kids. And they followed through with the other TGIF shows.... Every character got served.

One vital—yet dorky—part of TGIF's success would emerge during the first season of Family Matters. The show had struggled to find its footing, having primarily been pitched simply as a response to The Cosby Show. However, a character was about to be introduced that would not only define the show and the lineup but make television history.

MICHAEL WARREN, co-creator, *Family Matters* *Family Matters* was probably the weakest pilot we'd ever written. We were in this trap of having to do a different pilot for it every week, [hoping we'd] find out what the show was. And then, around episode 12, we introduced the character Steve Urkel, who was never meant to be a series regular.

JALEEL WHITE, *Family Matters* I was just a black kid doing a bad Ed Grimley. For my first taping, a frat showed up. Any scene that I wasn't in, they were chanting, "Urkel! Urkel! Urkel!" Like, "We don't want to watch this s---, bring the nerd back."

WARREN We met in a corner of the room and said collectively, "Let's sign this kid up immediately." And in fact, we started shooting scenes with him to put into episodes we had already shot so we could get him on the air sooner.

HARBERT I said, "What the hell is Steve Urkel?" It's the craziest character I've ever seen, yet the ratings don't lie. Kids thought he was hilarious. A 12- or 13-year-old boy saying, "Did I do that?" People said, "Ted, shut up—it's working."



Boy Meets World

A Philly middle schooler and his friends navigate the perils of puberty and beyond.

THE BIG IDEA "Family Ties and *Growing Pains* had stories about the oldest male child," remembers Jacobs. "I thought, 'What if we did a family show that attracted both sides of the demo because we [centered on] a middle child?'"



Dinosaurs

A clan of anthropomorphic dinosaurs claw their way through suburban life in 60,000,000 B.C.

THE BIG IDEA "[Brian Henson] pitched Jim's idea that dinosaurs had domesticated and started families," says Michael Jacobs. "I said, 'What if we take your dad's idea and postulate that that was the reason they went extinct?'"



Perfect Strangers

A fish-out-of-water comedy about a Mediterranean shepherd coming to live with his cousin in Chicago.

THE BIG IDEA Robert Boyett says, "Tom [Miller] and I [thought], 'What if we brought over the cousin from another country whose vision of America is wonderful, and the cousin he ends up living with is the ugly American?'"



Family Matters

A Chicago police officer tries to keep the peace at home with his spirited family.

THE BIG IDEA "Tom and Bob had an idea where the grandmother would be the focus," says Michael Warren, "and every week, she would tell us this tale that led into the story of the [episode]." But Urkel would change all that.



(Above) *Dinosaurs*; (left) the cast of *Hangin' With Mr. Cooper*: Mark Curry, Dawnn Lewis, and Holly Robinson Peete

Urkel became a national sensation (eat: Urkel-Os; wear: Urkel backpacks; play: Do the Urkel! board game). In spring 1991, ABC unveiled a key addition to the lineup—and another breakout character—with the live-action fantasy *Dinosaurs*, from a pitch by the late Jim Henson and his son Brian.

MICHAEL JACOBS, co-creator, *Dinosaurs* We wanted *Dinosaurs* to be a little more biting in its satire. We went after the oil companies. We went after corporate America. I think you're allowed to do anything on television as long as the network doesn't understand what you're doing until it airs.

STUART BLOOMBERG, then exec VP, ABC Entertainment *Dinosaurs* was a blast—the characters, the subversiveness. I mean, it was dark.

JACOBS We were missing a narrator, and I said, "What if a baby hatched right out of the egg and started talking?" We suddenly stopped talking about the rest of the characters.

Then there were the catchphrases: Baby Sinclair's "Not the Mama." Urkel's "Did I do that?" Michelle Tanner's "You got it, dude" (delivered with maximum cutesiness by Mary-Kate and Ashley Olsen). The network utilized breakout characters and their signature sayings in

promos featuring the actors hyping up one another's shows. Developed by Janicek, the segments were threaded throughout the night's programs; sometimes shows even trimmed their run times to accommodate them.

IGER I'd always wanted to do this—it was the equivalent of welcoming viewers into our homes to watch TV with the cast. [We had] the cast members of each of the four shows shoot interstitials from the living rooms of their fictional homes, as though they were getting ready to watch TGIF with popcorn and blankets.

BLOOMBERG I don't know anybody else who was doing it. And a two-hour block where you didn't tune out at the half hours? *Brilliant.*

JANICEK A lot of the stuff with Ashley and Mary-Kate was awesome. We [filmed] them everywhere, from the space shuttle to SeaWorld.

BRONSON PINCHOT, *Perfect Strangers* It's probably where Mark [Linn-Baker] and I forged the friendship that's still going strong. We used to pride ourselves on getting so high on performance adrenaline that we were doing the show in basically one take. We were ragbags at the end, then would tape hours of those interstitials.

MARK LINN-BAKER, *Perfect Strangers* We would shoot them after a show, so we were a little loopy. I remember it being fun for the first hour, then we'd get really tired. And then it would get really fun again.

TGIF synergy included crossovers (they filmed on neighboring soundstages) and theme nights (everyone time-travels!). One character not only popped up on existing shows but helped with the liftoff of an entirely new one.

To Reboot, or Not To Reboot?

It's the era of the revival treatment, so we checked the status of certain TGIF shows to see whether they're also on the path to reincarnation—or if they possibly ever could be

PATRICK DUFFY, *Step by Step* They launched our series with Urkel, wearing a rocket pack, taking off from his show and landing in our backyard. When they did that, I thought, “These guys are gods of television. They can do anything they want.”

WHITE Nobody would’ve asked Rachel to be on *Seinfeld* at NBC, but it was a very organic request to say, “We need Urkel on *Full House*.”

Full House eventually moved to Tuesdays, the network’s biggest night. It was replaced with Step by Step, which was a blended-family comedy with a slight twist to its Brady Bunch premise: The kids fought, a slacker (Sasha Mitchell’s Cody) lived in a van in their driveway, and the parents dared to have a sex drive. It boasted an established sitcom star, Three’s Company’s Suzanne Somers, and a not-so-established one: Patrick Duffy.

Full House

REBOOT: YES!

In 2016, Netflix will debut the 13-episode follow-up series, *Fuller House*, which follows a grown-up D.J. (Candace Cameron Bure), Stephanie (Jodie Sweetin), and Kimmy (Andrea Barber) raising D.J.’s three boys together in the original home. “It’s less about parents that don’t know what they’re doing and [more] about these characters and where they are in their life now,” says creator Jeff Franklin.

Boy Meets World

REBOOT: YES!

Ben Savage and Danielle Fishel just wrapped season 2 of Disney Channel’s 2014 series *Girl Meets World*, which follows the couple’s teenage daughter, Riley (Rowan Blanchard). “I like to think of it as a continuation series,” says creator Michael Jacobs. “We never knew the [extent of] the audience’s fondness for *Boy Meets World* until the announcement of *Girl Meets World*.”

Hangin’ With Mr. Cooper

REBOOT: MAYBE?

Anything could happen to the California comedy about an NBA baller-turned-gym coach. Robinson Peete says she and costar Mark Curry made their case to series creator Franklin as soon as they heard about *Fuller House*. “I have no idea whether Raven-Symoné would consider it,” she says. “But I feel like there’s enough interest to see what happens years later.”

Sabrina, the Teenage Witch

REBOOT: NO!

Melissa Joan Hart is adamant that Sabrina’s spell book should stay closed. “Sabrina ended on a perfect note—driving off on the back of Harvey’s moped, wearing a wedding dress, riding off to Gwen Stefani singing,” she says. “If we did a reboot, how are you going to beat that ending?”

JEFF FRANKLIN, creator, *Full House* Friday night was kiddieland, and Tuesday was the biggest night. It was the crowning achievement of *Full House* to make that move and be in a lineup with *Roseanne*. It was much more fulfilling than having *Family Matters* follow us.

DUFFY When I was going to leave *Dallas* the first time, my producer [Leonard Katzman] told Bob and Tom one of the *Dallas* cast was leaving and would be very good in a comedy. They, in unison, said, “Larry Hagman’s leaving *Dallas*?” And he said, “No, Patrick Duffy’s leaving *Dallas*.” They said, “He’s not funny.” Leonard said, “He’s the funniest guy on the entire set!” He gave Tom, Bob, and [Step by Step creator] Bill Bickley outtakes from *Dallas*. Based on that, they brought me in.

WARREN *Step by Step* was about how Patrick and Suzanne fall in love, but their kids hate each other. It was an ongoing battle with ABC—we kept getting notes like “Why do these kids have to be so antagonistic towards each other?” And we said, “Well, that’s kind of the premise.”

The cast of *Family Matters*: JoMarie Payton, Reginald VelJohnson, Jaleel White, and Telma Hopkins

TGIF MANIA GOES GLOBAL

By all measures, TGIF was a family force to be reckoned with. Twenty million viewers were tuning in every week in the 1991–92 season. Advertisers were paying a premium for this unique audience, as children and their parents were watching in big numbers—and making global commodities of its stars.

SAGET I was in Paris, and somebody started saying [the French title] “*La Fête à la Maison*” to me, which means “party in the house.” And then I found out that my voice in it was very



Wait—They Were on Tgif?!

A look at the future Oscar winners and current network faces who starred on the Friday-night lineup

high-pitched, almost like a little puppet. It made me feel kind of cool, but also ashamed.

PINCHOT I was in South Africa at a huge banquet for Nelson Mandela, and his assistant came over with a note [from him] that said, “I’m dying to meet you, but if I go to your table I have to go to everyone’s table. But I wanted you to know that I know my cousin is here. That’s what it said. “I know my cousin is here.” *Nelson Mandela*.

WHITE Michael Jordan brought his kids to see *Family Matters* shoot while he was doing *Space Jam*. We didn’t have selfies then, but there would have been 200,000 likes.

TGIF pleased the people, but very few critics—or Emmy voters.

HARBERT There was plenty of eye-rolling. One thing that’s interesting when you’re a network exec is to watch how much you’re frustrating critics. They don’t understand why ratings are that high, and it kind of pisses them off. There was always a small joy in that, because we’re here for the viewers.

DUFFY On *Dallas*, Hagman would always say, “Forget the awards, go for the money.” You just never cleared out any mantel space when you were on a TGIF show.

Sometimes audiences weren’t on board either. R.I.P. to Going Places (1990), Camp Wilder (1992), Aliens in the Family (1996), and Muppets Tonight (1996).

JAY MOHR, *Camp Wilder* I met Jerry O’Connell on the show, and Hilary Swank. Also Mary Page Keller, who was on *Mad Men*, and Jared Leto, who was a guest star. That’s three Oscars on a Friday-night sitcom—and that’s a show that *didn’t* make it.



Before *ER*, **George Clooney** made guest appearances on *Baby Talk* (1991), a sitcom loosely based on the film *Look Who’s Talking*.



He’s got an Oscar now, but in the early ‘90s **Jared Leto** played heartthrob Dexter on the short-lived teen comedy *Camp Wilder* (1992).



Another Oscar winner shared the screen with Leto on *Camp Wilder*—**Hilary Swank** was Danielle, who crushed on Leto’s character.



We know him from *The Big Bang Theory*, but **Johnny Galecki** once appeared as a teenager on the *Head of the Class* spin-off, *Billy* (1992).



Empire breakout **Jussie Smollett**, along with his five real-life siblings, played an orphan on *On Our Own* (1994).

Some things were never meant for air anyway. From body parts to bawdy jokes, it wasn’t always easy keeping things rated G on TGIF.

HOLLY ROBINSON PEETE, *Hangin’ With Mr. Cooper* We were like a black, sexy *Three’s Company* before the move [from Tuesday to Friday in 1993]. After, the sexual innuendos were out the door. We lost a little bit of our edge, but the trade-off was that we would get 100 episodes out of it.

SAGET In front of the audience, we would do [goofy] stuff. There were times where Dave [Coulter], John [Stamos], and I would just be laying on top of each other on the couch, replicating a scene from *Deliverance*. But we weren’t doing it so graphically. You heard no pig squealing.

CANDACE CAMERON BURE, *Full House* We heard everything. We knew everything. We just played dumb because if we let on, our moms weren’t going to let us hang out with them.

PINCHOT Somebody used to come and specifically check that every button on my shirt was buttoned up to the neck, because I have a hairy chest and they didn’t want to see any hair.

DUFFY They always had to tape Suzanne’s nipples. Whenever we’d have a bed scene, she’d wear a negligee. I do not mean this as a pun, but that type of titillation was very accepted on *Dallas*, and very not accepted on TGIF.

BOYETT We always wanted to get edgier, but we were discouraged by the network. They were just nervous. Now a network *wants* that edge.

HARBERT The broadcast-standards guys were protecting this thing as

the bastion of family.

WARREN Sometimes [the notes] were just the opposite. We did an episode on *Step by Step* where Cody confesses he’s saving himself for marriage. The network said, “Why don’t you make this a safe-sex story?” and we said, “We



The cast of *Step by Step*: Christine Lakin, Josh Byrne, Angela Watson, Brandon Call, Suzanne Somers, Patrick Duffy, Staci Keanan, and Christopher Castile

think it's good to send a message about abstinence." They were pretty unhappy, but we got the biggest mail-in response we ever got on any show. ABC came back and said, "Could you do a similar story on *Family Matters*?"

With the 1993 addition of the coming-of-age dramedy *Boy Meets World* (from *Dinosaurs* creator Jacobs), the network's kids were growing up and moving center stage, becoming their own little family unit—one that you didn't read about in the tabloids. (With one exception: Mitchell, 28 at the time, left *Step by Step* in 1996 after being arrested on charges of domestic abuse.)

BEN SAVAGE, *Boy Meets World* There was a certain camaraderie between us and the other kids on the shows. There's a kinship and an immediate understanding of this unique way to grow up.

WHITE We'd be taping the show and trying to watch TGIF at the same time, because we also fell into the demographic. Everybody would pile into people's dressing rooms to watch.

PINCHOT I remember hearing the Olsen twins had suddenly turned a corner and gotten to the point where they didn't want to have their diapers changed in front of anybody.

KAREN MILLER, coordinating producer, *Miller-Boyett* Miller and Boyett allowed the kids to be real kids. If Mary-Kate and Ashley wanted to go to dance school or ride horses, they let that

happen. They brought in Bill Nye the Science Guy—we had a trailer outside where they would have science lessons. That was Bob and Tom's thing: Education was important.

Meanwhile, TGIF—and all of ABC—was about to get a new head of the family, as Disney purchased the network in 1995. NBC exec Jamie Tarses was brought in to help make things a bit more hip. Friday night had cooled off—ratings were declining, averaging only 13.8 million viewers in the 1996–97 season, and a much-hyped adaptation of *Clueless* turned out to be bogus. But ABC conjured up a surprise hit: *Sabrina, the Teenage Witch*, a live-action sitcom based on the Archie comic that passed *Family Matters* as the highest-rated show of the night (and inspired the supernatural teen shows *You Wish* and *Teen Angel*).

MELISSA JOAN HART, *Sabrina, the Teenage Witch* I think the cast of *Family Matters* was a little pissed at us, to be honest. I don't know if

Melissa Joan Hart (and talking cat Salem) on *Sabrina, the Teenage Witch*





(Far left)
The cast of
*Boy Meets
World*:
Danielle
Fishel, Ben
Savage,
Rider Strong,
and Will
Friedle; (left)
Bronson
Pinchot and
Mark Linn-
Baker on
*Perfect
Strangers*

we took them off the air, but I remember Jaleel said something funny about us [like] “I’m not worried about that show.” But we survived. I don’t even think the network expected it.

GOOD NIGHT, TGIF

But Sabrina, for all its success, would be the programming block’s last hit. More TV sets in households meant that parents stopped watching as much with their kids, and cable was luring away both demographics. By 1997, Family Matters and Step by Step had run their course and moved to CBS, where they helped launch a new Friday night of family comedies titled CBS Block Party. That fiesta was quickly canceled, but over at ABC, with no new sensation poised to revive the brand, there wasn’t much to celebrate, either.

JAMIE TARSES, then president, **ABC Entertainment** TGIF was a network staple, and the plan was to try to replenish it and maintain the branded night. There was some time spent debating if in fact it was worth maintaining TGIF, or if it was a vestige of the past.

JACOBS One more hit on TGIF would have floated it. I don’t think ABC wanted to cancel anything.

BOYETT Frankly, after doing a number of seasons with four shows, we were ready to take a break.

IGER The shows that had driven all that value had aged, and ultimately we hadn’t replaced them with as much success. And then

there was further fragmentation of viewing: kids watching alone. Interestingly enough, the concepts of those [TGIF] programs turned out to be a very successful strategy for our Disney Channel, with *Lizzie McGuire* and *Hannah Montana*.

FRANKLIN [TGIF] just got tired and ran out of gas, and they put it out of its misery.

ABC pulled the plug in spring 2000. By then the night was averaging only 9 million viewers, less than half of its former draw. Over the next five years the network would attempt to fill the Friday void with adult comedies and game shows, even trotting out the TGIF name for another round in 2003. But they were competing with the spirit of something gone yet not forgotten: an irretrievable time in pop culture history that once provided safe refuge and a happy place on the couch.

HARBERT I think it is a major mistake, on all networks, for us to give up this primacy over the family program. Look at Netflix. It has now become a place where parents go. There’s [always] going to be a desire for family television, and there’s not very much on the networks. Somehow we let it get away.

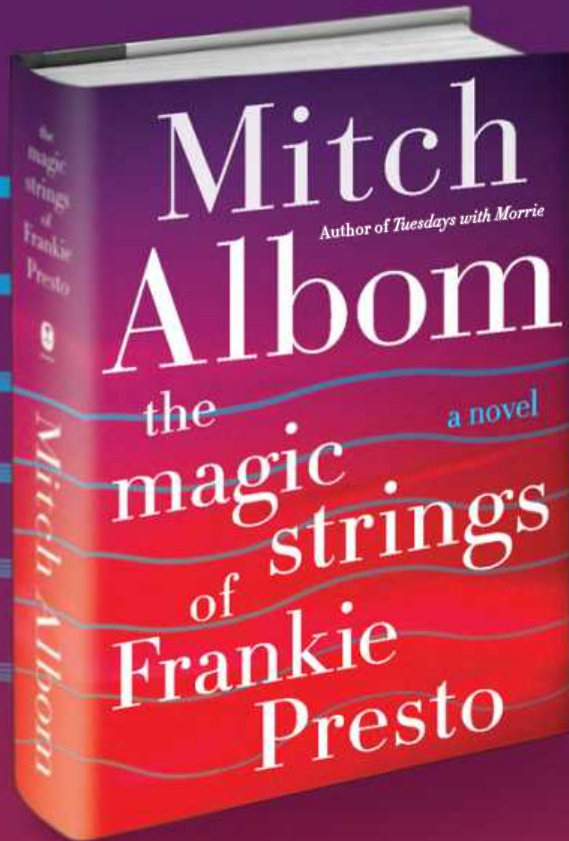
IGER When you think about today, when kids take their mobile phones into bed and look at YouTube, there’s something almost quaint about that era. It was an era where families still sat [together] on couches.

DUFFY I pine for that. I miss it.... Everybody can immediately pull up TGIF. *You’re the dad on TGIF. You were that guy on TGIF. Oh, we used to watch TGIF.*

JACOBS We were an innocent island in what was a more innocent world of television. ♦

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Movies

EDITED BY **STEPHAN LEE** @stephanmlee

► REEL NEWS

Bad Jobs market The acclaimed *Steve Jobs* was dropped by 2,072 theaters due to poor box office performance.

The Room gets realer Tommy Wiseau has teased (or threatened) a 3-D release of his cult film *The Room*.



▲ Rooney Mara and Cate Blanchett

Carol

STARRING

Cate Blanchett, Rooney Mara, Kyle Chandler, Sarah Paulson

DIRECTED BY

Todd Haynes

RATING

R

LENGTH

1 hr., 58 mins.

REVIEW BY

Chris Nashawaty @ChrisNashawaty



TODD HAYNES HAS become American cinema's psychic conduit, tapping into the past to clarify the way we live now. With 2002's *Far From Heaven*, his commercial breakout, he took the candy-colored '50s women's pictures of Douglas Sirk, stripped them of their dated camp melodrama, and gave us a timeless story about forbidden love with contemporary power. In 2011's HBO miniseries *Mildred Pierce*, he supersized the 1945 Joan Crawford original's tragic feminism and made his update feel urgent and new. Now, in the achingly

exquisite *Carol*, he's adapted Patricia Highsmith's 1952 lesbian-romance novel, *The Price of Salt*. And he's taken what was once a taboo love story and has allowed it to speak to us with a directness and clarity that would have been hard to imagine more than six decades ago.

Set in New York City in the early '50s, the film is a gorgeous time capsule capturing the manners and mores of America at the start of the conservative Eisenhower era, bristling with a pair of lead performances that stand among the year's best. Rooney Mara, softening the harder edges of *The Girl With the Dragon Tattoo*, plays Therese, a shy, Audrey Hepburnesque department-store salesgirl trying to find her place in the world. During the store's holiday rush, she meets Cate Blanchett's Carol—a regal New Jersey housewife festooned in mink

OSCAR STATUETTE: OSCAR® STATUETTE © AMPAS®; BLUE JASMINE: MERRICK MORTON; ELIZABETH: THE GOLDEN AGE; GREG WILLIAMS

who's scrambling for a Christmas gift for her daughter. At first, their encounter feels unexceptional. But slowly, an unspoken air of curiosity develops. Therese seems smitten by Carol's confidence, her icy hauteur, her put-togetherness. Carol, meanwhile, sees something intoxicatingly innocent in Therese. Without too heavy a hand, Haynes and writer Phyllis Nagy (*Mrs. Harris*) load their brief encounter with a quiet but undeniable electricity. When Carol leaves her gloves behind—it's unclear if it's intentional or not—Therese returns them, and a friendship forms, neither quite knowing where it will lead. The audience is a step ahead of them.

Carol, in the midst of a bitter divorce and custody battle with her country-club husband (Kyle Chandler), is lost and lonely. Therese, an amateur photographer, is chafing at the pressure to marry her boyfriend and grasping for independence. They're both looking for a way out and find it in one another. Haynes fearlessly plunges us into the women's dual sense of yearning—their desire to be understood and loved—as they drive cross-country together, drinking, smoking, and sharing motel rooms, until their connection can no longer be denied. Like *Far From Heaven*, *Carol* mines society's narrow-mindedness and the dangers of living a double life. But what was true more than a half century ago remains true now: The heart wants what it wants, society and propriety be damned. **A-**

THIS FILM CONTAINS THE FOLLOWING:


- CT

COACH TAYLOR
- PA

PORTLANDIA ACTRESS
- ES

ELEGANT SMOKING
- S

SCARVES


 = OSCAR WON

COMPARED TO
BLANCHETT'S
OSCAR-NOMINATED
PERFORMANCES



BREATHTAKING




Blue Jasmine
(2013) 

Carol (2015)

I'm Not There (2007)

Elizabeth (1998)

The Aviator
(2004) 

Notes on a Scandal
(2006)

Elizabeth:
The Golden Age
(2007) 

SLIGHTLY LESS
BREATHTAKING



Brad Pitt
and
Angelina
Jolie Pitt




By the Sea

STARRING Angelina Jolie Pitt, Brad Pitt, Mélanie Laurent, Melvil Poupaud, Niels Arestrup

DIRECTED BY Angelina Jolie Pitt

RATING R | **LENGTH** 2 hrs., 2 mins.

REVIEW BY Leah Greenblatt @Leahbats

 **IN THE WHAM-BAM** 2005 blockbuster *Mr. & Mrs. Smith*, Brad Pitt and Angelina Jolie starred as a couple whose stale marriage is markedly improved when they discover they are actually both undercover assassins hired to kill each other. That movie made nearly half a billion dollars—and of course birthed Brangelina, an eternal gift to hopeless romantics, tabloid editors, and portmanteau coiners everywhere. Ten years later, the pair (now also legally wed in real life) have reunited on screen for another marital battle of wills in *By the Sea*. Here, though, it's the sun-drenched Côte d'Azur circa 1973, not sterile suburbia. And instead of Glocks and missile launchers, they're killing each other softly with passive aggression and unfiltered cigarettes. He's a blocked novelist who avoids his empty notebook and chugs gin for breakfast; she's a depressive ex-dancer who sulks prettily in a series of amazing silk peignoirs and stares blankly at walls. Both are tormented by some unmentionable, unexplained trauma that only spying on the ravishing young honeymooners next door (Mélanie Laurent and Melvil Poupaud, both established stars in France) seems to offer any respite from.

Everyone and everything here is gorgeous, in the way of certain European art-house films from 50 years ago: all dappled and art-directed and set to a groovy Serge Gainsbourg soundtrack. But Jolie Pitt, who also wrote and directed, shows a lot of skin (her own and her cast's) without ever really getting under it. Misery doesn't just love good-looking company; it needs an emotional center and a satisfying narrative arc, too. **C+**

EW **MORE ON EW.COM** For our reviews of *Love the Coopers* (Nov. 13), as well as *Secret in Their Eyes* and *The Night Before* (Nov. 20), go to EW.com

ROLE CALL

Donald Sutherland

With *The Hunger Games: Mockingjay—Part 2*, Sutherland, 80, ends his reign as the evil President Snow. Here, the actor walks us through nearly 50 years of scene-stealing performances.

By Nicole Sperling

1 The Dirty Dozen 1967

As a television actor working primarily in England, Sutherland was one of the lesser-known actors cast in *The Dirty Dozen*, dubbed the “back six.” Originally, he had only one line, but that changed when costar Clint Walker balked at doing a scene that required him to impersonate a general. “[Director Robert Aldrich] looked at [Walker], turned, and looked down the table at me and said, ‘You, with the big ears, you do it,’” Sutherland recalls. That scene got him noticed by Ingo Preminger, the producer of *M*A*S*H*, who would cast him as Hawkeye.

2 M*A*S*H 1970

Preminger may have wanted Sutherland for the role in *M*A*S*H*, one that ultimately propelled him to stardom, but director Robert Altman had other ideas. “Altman’s first suggestion was ‘I don’t want Donald Sutherland. Get him out of there,’” says the actor. But Sutherland stayed, and got an education in Altman’s unorthodox school of filmmaking, which involved a lot of pot and little direction. “I guess he never particularly liked me, but he certainly was very generous with me on the film. Every idea that we put forward, he embraced.”

3 Klute 1971

Sutherland first met Jane Fonda at a benefit for the Black Panther Party in Los Angeles, but it was on this Alan J. Pakula crime thriller that they first worked together. From there, he and Fonda entwined their liberal politics and personal lives for a brief, fiery love affair. “She had, at the time, the most beautiful breasts in the world,” says Sutherland before digressing into a juicy, not-fit-for-print story about his costar.

4 Don’t Look Now 1973

After turning down roles in John Boorman’s *Deliverance* and Sam Peckinpah’s *Straw Dogs* due to their violence, Sutherland agreed to star in Nicolas Roeg’s bloody classic *Don’t Look Now*. While the film came under fire for his graphic sex scene with Julie Christie—many believed the actors were actually having sex, which Sutherland denies—what he remembers most are the lengths he was willing to go for his director. That included attaching himself to a quick-release Kirby wire 50 feet above a marble floor inside an Italian basilica. It was only afterward when talking to a stuntman that he comprehended the risk. “His face went ashen, and he said, ‘A Kirby wire breaks when you do that.’ It was a lucky film,” Sutherland says.





◀ (Clockwise from top) *Don't Look Now*, *The Dirty Dozen*, *M*A*S*H*, *Klute*, *The Hunger Games: Mockingjay—Part 1*, *Animal House*, and *Ordinary People*

5 **Animal House** 1978

Sutherland only bared his assets in his memorable *Animal House* scene as a joke to entertain the cast, but director John Landis put the take in the film anyway, despite promises that he wouldn't. "I said to John, 'Okay, just this one scene with Karen Allen, just as a joke, you have to promise me you will not use it in the film.' And he said, 'Absolutely, I won't use it!'" recalls Sutherland. "Then he used it. And my wife has never spoken to him since. All the other takes had a pair of underwear. Otherwise, it never would have been done."

6 **Ordinary People** 1980

According to Sutherland, Robert Redford, in his directorial debut, was deciding between casting Mary Tyler Moore or Angie Dickinson as the embittered mother in his brutal family drama. "If he had cast Angie, he would have cast Gene Hackman. Angie was terrific, but Mary was breathtaking, so he cast me," he says. "I'm not quite sure why. I guess Mary and I look more WASPy. Whatever it is, I'm grateful."

7 **The Hunger Games series** 2012–15

Sutherland, knowing nothing about the book phenomenon, joined the franchise as President Coriolanus Snow after responding to the script. "I thought it was a very powerful, necessary, political film," he says. Plus his role as the terrifying, enigmatic leader of Panem introduced him to a new generation of moviegoers. "Young people ask if I will take my picture with them. Then just before the camera snaps, they turn to me and say, 'Will you please look mean?'"



The Hunger Games: Mockingjay—Part 2

STARRING Jennifer Lawrence, Josh Hutcherson, Liam Hemsworth, Julianne Moore, Donald Sutherland

DIRECTED BY Francis Lawrence

RATING PG-13 | **LENGTH** 2 hrs., 16 mins.

REVIEW BY Leah Greenblatt @Leahbats

▶ **ABANDON ALL HOPE**, ye who enter the fourth and final installment here. Not only for any helpful exposition—*Mockingjay Part 2* opens midscene, as if the pause button on *Part 1* just wore out its one-year warranty—but for the future of all Panem's citizens. Our heroine Katniss Everdeen (Jennifer Lawrence) is bruised and broken after a vicious assassination attempt by her onetime best friend/fiancé/fellow warrior Peeta (Josh Hutcherson), whose mind has been turned to a paranoid 12 *Monkeys* mush by President Snow's forces. The rebellion is in shambles, the districts are turning on one another, and even Snow himself seems diminished; these days, poisoning an insubordinate at the dinner table elicits only the thinnest Putin-esque wisp of a smile.

But as long as Katniss lives to see another day, there are still plans (and franchise dollars) to be made. Once she has recovered enough to strap on her longbow again, it's decided that she will join an all-star team of tributes on a march toward the Capitol—posing strictly as a propaganda unit and placed far behind the battle lines. The crew soon discovers, of course, that safe zones don't really exist: Buildings are booby-trapped, bullets are real. And in one terrifying sequence, a slithering mass of mutants with boiled-frog skin and barracuda teeth attack, turning an underground tunnel into a death trap.

If that sounds pretty grim, it is. Suzanne Collins' source material always fell outside the conventional YA curve—the books are, after all, about kids killing kids for sport—but she also placed her dystopian themes inside a balanced moral universe. *Mockingjay's* darkness seeps well beyond the wintry production palette: With its political power struggles and prodigious body count, the movie starts to feel less like teen entertainment than a sort of *Hunger Games of Thrones*. That leaves Lawrence to hold the human center as steadily as she can—and like the arrow-slinging, empire-saving Joan of Archery she's portraying, she clearly understands the symbolic weight she's been asked to carry. If only it didn't have to hang so heavy. **B-**



MEN AT WORK

The Oscar bout for Best Actor is dominated by men playing real men—or in Eddie Redmayne’s case, a real-life woman. **By Nicole Sperling**

♦ ♦ ♦

THE ACADEMY of Motion Picture Arts and Sciences loves nothing more than a dead-on portrayal of a nonfictional human being. It worked for **Eddie Redmayne** last time around when he won the Best Actor statuette for playing paralyzed astrophysicist Stephen Hawking, and it could work for him again for his performance as the transgender artist Lili Elbe in *The Danish Girl*. Redmayne will be joined by a slew of other actors who mastered the mannerisms of an actual person, including **Michael Fassbender**, who despite looking nothing like Steve Jobs had little trouble turning himself into the idiosyncratic Apple cofounder. The same can be said for Will Smith, who channeled the passion of Nigerian doctor-cum-NFL whistle-blower Bennet Omalu in *Concussion*; **Bryan Cranston**, who embodied the eccentricities of blacklisted screenwriter Dalton Trumbo in *Trumbo*; and **Johnny Depp**, who took on the steely, blue-eyed malevolence of FBI informant Whitey Bulger in *Black Mass*.

But if we’re being honest, we like our actors to suffer for their craft, and no one seems to have suffered more this past year than **Leonardo DiCaprio**, playing 19th-century fur trapper Hugh Glass. Early reports of freezing temperatures and stark accommodations pale in comparison with the latest tales from Alejandro G. Iñárritu’s brutal *Revenant* set, which involve DiCaprio sleeping in an animal carcass and eating raw bison liver. No, we haven’t seen the movie yet. But if that doesn’t get the five-time Oscar nominee his first statue, what will?

THE CONTENDERS

HOW THE BEST ACTOR RACE LOOKS RIGHT NOW

Sure Things



1 **MICHAEL FASSBENDER**
Steve Jobs

The German-Irish actor masters Steve Jobs’ arrogance and inner turmoil, infused with a humor that’s all his own.



2 **EDDIE REDMAYNE**
The Danish Girl

How much beauty and poise can one man possess? Endless amounts, it seems, if you’re Eddie Redmayne.



3 **LEONARDO DiCAPRIO**
The Revenant

Rugged mountain man who vows to find the man who left him for dead and avenge the killing of his son? Sign us up.

Serious Threats



4 **MATT DAMON**
The Martian

He kept us glued to the screen as a man stranded on Mars in this runaway blockbuster. All hail Captain Blond Beard.



5 **WILL SMITH**
Concussion

Smith resisted the chance to go broad and instead delivers an understated, impassioned performance as a pathologist on a quest.



6 **MICHAEL CAINE**
Youth

Caine confronts old age and the end of his artistic career with an astute eye.



7 **BRYAN CRANSTON**
Trumbo

Cranston manages to deliver a confident, theatrical, and human performance as blacklisted screenwriter Dalton Trumbo.

Potential Spoilers



8 **IAN McKELLEN**
Mr. Holmes

McKellen’s ability to toggle between the 60ish version of Sherlock Holmes and the 93-year-old one is remarkable.



9 **JOHNNY DEPP**
Black Mass

Unrecognizable as maniacal mobster Whitey Bulger, Depp goes evil without becoming a caricature.

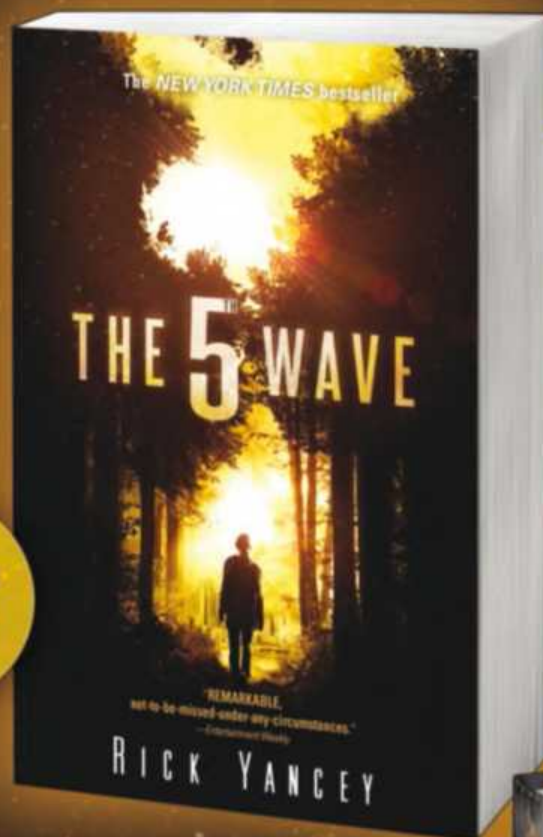


10 **TOM HANKS**
Bridge of Spies

Hanks once again channels a heroic Everyman and gives a compelling, moving performance.

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—Justin Cronin,
The New York Times Book Review

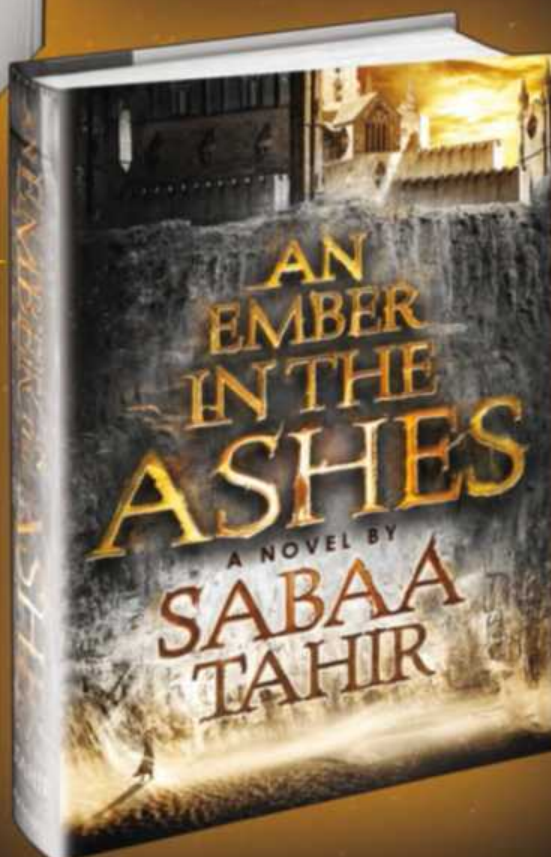
New York Times Bestseller

"CAPTIVATING,
HEART-POUNDING
FANTASY."

—*US Weekly*

"ADDICTIVE."

—Public Radio International




James White

STARRING Christopher Abbott, Cynthia Nixon, Scott "Kid Cudi" Mescudi, Makenzie Leigh

DIRECTED BY Josh Mond

RATING R | **LENGTH** 1 hr., 25 mins.

REVIEW BY Chris Nashawaty @ChrisNashawaty

BEST KNOWN FOR his role as Marnie's ex-boyfriend Charlie on HBO's *Girls*, Christopher Abbott plays a serial screwup inarticulately grappling with loss in writer-director Josh Mond's *James White*. Although there are other actors in the film, including an excellent Cynthia Nixon, the emotionally raw indie fixates on his bruised face and raging moods, to an almost claustrophobic degree. James is a handsome but troubled twenty-something Manhattanite whose estranged father has just died and whose mother (Nixon) is slowly withering away from stage 4 cancer. The kid's got a right to be angry. James deals with his grief by acting out, getting wasted, and starting pointless fights. Was he always this way? Or is it just a reaction to so much sickness and death? The film doesn't say. Grasping for moments of grace (a beach vacation in Mexico, a romance with a sympathetic student played by Makenzie Leigh) to gauze over the grim day-to-day reality of his life, James is a lost soul whose searching, heavy-lidded eyes betray an inner sensitivity. In the best scene, which comes late in the film, James holds his dying mother and shares a vision of their future that they both know she'll never get to see—a future where he's a happy, loving father. You get the sense that he's describing the man she always knew he'd become, but that he's just seeing coming into focus for the first time. **B** 



 Cynthia Nixon and Christopher Abbott



 Tom Hardy and... Tom Hardy


Legend

STARRING Tom Hardy, Emily Browning, David Thewlis

DIRECTED BY Brian Helgeland | **RATING** R | **LENGTH** 2 hrs., 11 mins.


REVIEW BY Kevin P. Sullivan @KPSull

JUST BECAUSE A film looks like *GoodFellas* and sounds like *Casino* doesn't make it a Martin Scorsese movie. That's the case with *Legend*, the gangster drama that stars Tom Hardy in a dual role as both Ronnie and Reggie Kray, the twin crime bosses who ran London's East End in the '50s and '60s and achieved near-celebrity status for their violent exploits. From the jukebox soundtrack to the roaming camera and quick cuts, writer-director Brian Helgeland (*L.A. Confidential*) borrows a lot from Scorsese without ever quite matching the master's magic. In the year of *Black Mass* and now *Legend*, what's clearer than ever is that the gangster movie is repeating itself, like a broken Ronettes record. The film's saving grace is Hardy, who is as ferocious and watchable as ever, acting smooth and brooding as Reggie and unhinged as Ronnie. His turn as the Krays stands alongside his performances in *Mad Max: Fury Road* and *Locke* as definitive proof that he's one of the few bona fide movie stars working today. **B**



CRITICAL MASS

For 10 current releases, we compare EW's grade with scores averaged from IMDb, Metacritic, and Rotten Tomatoes

EW		IMDb	META-CRITIC	ROTTEN TOMATOES	AVG.
A	SPOTLIGHT 	77	91	96	88
B+	BROOKLYN	76	88	98	87
A	ROOM	80	85	96	87
B	ALL THINGS MUST PASS	76	72	100	83
B	STEVE JOBS	77	82	85	81
C+	THE PEANUTS MOVIE	79	67	87	78
B-	SPECTRE	75	60	63	66
B+	MISS YOU ALREADY	66	56	66	63
C	OUR BRAND IS CRISIS	56	52	31	46
C+	BURNT	67	42	27	45

ALSO PLAYING

The 33 PG-13, 2 HRS., 6 MINS.

The remarkable real-life story of the Copiapó collapse—the Chilean mining disaster that trapped 33 men more than 2,000 feet underground for 69 days in 2010—is adapted for the screen, with rocky results. Director Patricia Riggen corrals a sprawling

international cast (Antonio Banderas, Juliette Binoche, Gabriel Byrne) and captures the event itself with harrowing visual impact; you may never go down to your basement again without a headlamp and a 10-day food supply. But the choice to shoot it all in English feels like an unfortunate bow to

marketing demands, and the imperative to cover so many characters leaves little room for nuance. An inspired fantasy sequence midway through hints at the more intriguing movie *The 33* might have been; instead, its tragedy-to-triumph narrative aims mostly for width, not depth. **B-**—*Leah Greenblatt*

Heist R, 1 HR., 30 MINS.

As generic as its title, Scott Mann's instantly forgettable thriller stars Jeffrey Dean Morgan as a desperate blackjack dealer whose sick daughter will die unless he can come up with 300 grand to pay for her treatments. The solution? Ripping off his crooked boss at the casino (Robert De Niro in paycheck mode). The heist in *Heist* is pretty pedestrian, and the film turns into *Die Hard* on-a-bus with a couple of so-so twists and serviceable spasms of action. If that's what you're looking for, rent *Speed* instead. **C**—*Chris Nashawaty*

Mustang PG-13, 1 HR., 37 MINS.

It's not hard to see why *Mustang* has been dubbed the "Turkish *Virgin Suicides*." Like Sofia Coppola's dreamy, unsettling 1999 debut, it's another first film by a young female director that focuses in feverish close-up on the adolescent awakening of five restless, radiant sisters—and the ruin that follows when their family tries to contain it. But death isn't the great equalizer it is in *Suicides*; instead, each girl has to negotiate the limits of her own defiance, and her definition of freedom, too. **A-**—*Leah Greenblatt*

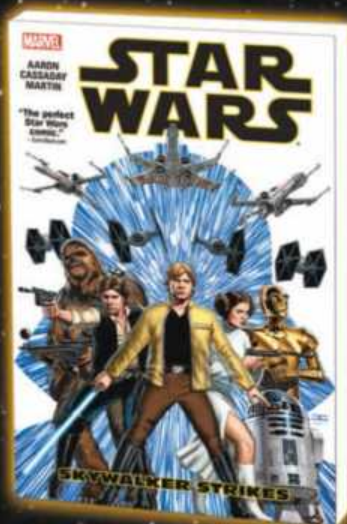
Steve McQueen: The Man & Le Mans NR, 1 HR., 42 MINS.

Arguably the biggest star of the '60s and inarguably the king of cool, Steve McQueen was obsessed with auto racing. In 1970 he staked his career on a film on the subject, called *Le Mans*. This engrossingly intimate documentary chronicles the speed bumps along the way and puts you behind the wheel at 240 mph, convincing you that the film's failure broke McQueen's heart. It's a great making-of tale about a very mediocre movie. **B**—*Chris Nashawaty*

► Lou Diamond Phillips and Antonio Banderas



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TV

EDITED BY AMY WILKINSON @amymwilk



▲ Alexa Davalos and Luke Kleintank

The Man In the High Castle

DATE	TIME	NETWORK	REVIEW BY
Debuts Nov. 20	Streaming	Amazon	Jeff Jensen @EWDocJensen



A WOMAN GLIMPSES a better world and embarks on a journey to understand its mystery. Her adventure is ours, too, but with an ironic twist: *The Man in the High Castle* seizes our attention with a terrible world—though a creative cut above the usual pop culture dystopia—and gradually wins our emotions with increasingly poignant characters. The series is a bold leap into big-saga TV for Amazon and expands the scope of high-concept existentialism typified by series like *The Leftovers* and *The Returned*. It's serious-minded sci-fi that's stylish and strange and soulful, and only grows more rewarding over time.

Adapted by Frank Spotnitz (*The X-Files*) from the

novel by Philip K. Dick, *The Man in the High Castle* gives us an alternate reality where the Axis, not the Allies, won World War II. The year is 1962. The Eastern United States, controlled by Germany, is a rigorously policed Aryan utopia. The West seems pluralistic, but it's all Japanese hegemony and conformity. Bravura establishing shots capture the imagination. Times Square is glitzy with neon Nazi pop. Market Street in San Francisco is a bustle of imperial culture. It's the deeply considered details that sell you. A Nazi version of *Dragnet* is a hit. "Heil Hitler!" has become a chillingly glib, perfunctory greeting. In a heartbreaker of a scene, Frank (Rupert Evans), alienated from his Jewish roots, weeps as prayers are said for his executed family. His sorrow isn't just for his loss, but for an identity he doesn't know, and couldn't express if he did.

HIGH CASTLE HISTORY 101

Blink and you'll miss these details that define the alternate existence

WORLD WAR II LASTED LONGER

One character makes reference to so-called "V-A Day," taking place in 1952.

GERMAN TECHNOLOGY RULES

The Nazi regime has pushed engineers to build a high-speed monorail in New York (forget the subway!) and a rocket that flies cross-country in two hours.

THE U.S. DOLLAR DOESN'T EXIST

German marks are used in the East and in the neutral zone, while the Japanese yen is exchanged in the West.

LOGLINES

A Date With Idris Elba Mark your calendars: The one-night *Luther* special will air Dec. 17 on BBC America. **Allison**

Tolman Holds *Downward Dog* *Fargo*'s top cop will star in ABC's comedy pilot about a woman and her canine.

Our heroine is Juliana (Alexa Davalos), a Westerner who comes into possession of a stunning forbidden newsreel, produced by an elusive subversive known as the Man in the High Castle, showing a world where the Allies, not the Axis, won WWII. Inspirational fantasy? Cruel hoax? Does this universe exist? Can it be reached? Chasing answers sends her into a postapocalyptic wasteland between East and West, where she meets Joe Blake (Luke Kleintank), a [description redacted due to spoilers]. The oppressor characters, complex and conflicted and very well played, nurture slow-simmering intrigues: Cary-Hiroyuki Tagawa (*Revenge*) as a somber, peace-seeking trade minister catalyzes a subplot involving Cold War tensions between Japan and Germany and a power struggle that looms due to Hitler's declining health. Rufus Sewell (*A Knight's Tale*) as Obergruppenführer John Smith initially comes off as one of those charismatically sinister Nazis, but the story and the actor make the most of every opportunity to humanize him while keeping him menacing and mercurial. He's playing games. To what end?

The season's first act suffers from drag and flawed strategies for holding our attention. An assassination plot feels forced. A mannered bounty hunter (Burn Gorman) chasing Juliana is a hoot that stretches the show's tone, perhaps too far. But then *TMITHC* recharges with new intrigues and shuffled relationships. Juliana, Frank, and Joe—changed by tragedy, failure, and fate—acquire more complex motivations for their search for truth. "It has to be about something more," Juliana says at a key point in her progressively Kafkaesque odyssey. She might be wrong. But she, like *The Man in the High Castle*, finds meaning in the journey. **B+**

Marvel's Jessica Jones

DATE Debuts Nov. 20 | **TIME** Streaming | **NETWORK** Netflix

REVIEW BY Melissa Maerz @MsMelissaMaerz

NETFLIX'S LATEST IS the second of four Marvel series to debut on the streaming site—including *Daredevil* and the forthcoming *Luke Cage* and *Iron Fist*—in addition to a crossover miniseries *The Defenders*. If that sentence alone made you feel the Heart of the Universe pound in your chest, then stop reading now, because you'll love *Marvel's Jessica Jones* no matter how flawed it is. And, to be fair, it's relatively good for a Marvel TV show. Developed by *Twilight Saga* screenwriter Melissa Rosenberg, it's a dark fantasy that reflects an all-too-real world, one where violence against women is an ever-present threat. Krysten Ritter is well cast as Jessica, a superhero-turned-private eye who feels her powers waning after a tragic incident leaves her with PTSD. Ritter looks and acts like a bruised comic-book heroine: Her amused eyebrow arch could've been inked by a line artist, and her dry, *I'm so bored with you* wit betrays a deep vulnerability.

The cinematography captures the Gothic beauty of the real New York, its skyscrapers reflected in gutter puddles, lighting up a violet night that suggests Jessica's archenemy, Kilgrave (David Tennant), might be lurking down the next alley. And Jessica's life feels authentic for an ambitious-but-lonely New York woman: She has a sweet workaholic friend (Rachael Taylor) and a ruthless client (Carrie-Ann Moss, in the gender-swapped role of high-powered lawyer Jeri Hogarth) but spends many nights alone, *Rear Window*-ing neighbors like Luke (Mike Colter). All of this could've made for a gritty character drama if it weren't for the noir clichés (saxophone music, shadows through glass) and a procedural structure that's very *CSI: Marvel*. The show's biggest weakness is the same as Jessica's: It starts out with extraordinary potential, but somewhere along the way, it loses what make it special. **B**



▲ Colby Minifie and Krysten Ritter

OUT-OF-THIS-WORLD NEWS!



MST3K Eyes a Return to Orbit

A reboot of beloved B-movie-riffing **Mystery Science Theater 3000** is in the works with a bevy of old names, some new faces, and a satellite full of puppet zingers and putrid cinema. Creator Joel Hodgson wants your help to make it a reality. **By Kyle Anderson**

COULD THE BOTS be on their way back? Creator and former host Joel Hodgson is hoping to resurrect the cult-classic TV series *Mystery Science Theater 3000*, which was last on the air in 1999. It's not the first time the idea has come up—Hodgson has been dodging pitches for MST-esque shows since he first left in 1993. "As far as TV goes, I didn't want to do a knockoff of *Mystery Science Theater*," he says. "I had lots of meetings with people who wanted to do that, and it just never felt right."

For those who missed out on MST3K's low-fi charms the first time around, the premise is loopy but simple: A mad scientist and his sidekick have launched an unsuspecting Everyman (Hodgson) into space, where he is forced to watch terrible movies as a sort of sadistic psychological experiment. In order to maintain some semblance of sanity, he talks back to the screen with the help of Tom Servo and Crow, a pair of robots he built to keep him company.

It's a show that has already been revived once: Comedy Central abandoned the series

after a truncated seventh season, but it was saved by a letter-writing campaign, which led the Sci-Fi Channel (now Syfy) to pick it up for an additional three seasons before finally sending it into seeming oblivion.

For its proposed return, Hodgson wants to raise an initial \$2 million through a just-launched crowdfunding project (bringbackmst3k.com). He'd like to produce at least three episodes, but many more could come. "The more we're able to raise, the more episodes we can make," he says. "Our ultimate goal is to raise enough to make a full season of 12 new episodes." It isn't just about bringing in money, either—Hodgson hopes the campaign acts as a homing beacon for past MST3K contributors. "All the original

▲ Joel Hodgson and the bots on *Mystery Science Theater 3000*

cast is going to be invited back to write, produce, do cameos," he says. Hodgson will stay behind the camera, ceding performance duties to a fresh group of movie riffers: Nerd heroine Felicia Day is in talks to serve as the tormentor, while Hodgson hopes comedians Jonah Ray, Baron Vaughn, and Hampton Yount will be trapped in space. "*Mystery Science Theater* has already refreshed itself once with a completely new cast, so I think it deserves to do that again," he explains.

Distribution outlets and the targeted bad movies are TBD, and Hodgson hopes this is just the beginning. "I felt obliged to invite the fans to get involved," he says. "We want to make a show that is sustainable so we can do another 100 episodes." That idea will make a lot of hardcore fans yell, "Hi-keeba!"

THE ESSENTIAL TURKEYS

New MSTies should start their journey with these four episodes



1

Cave Dwellers

The first truly great episode of the show: a silly sword-and-sandals epic with a parade of anachronisms



2

Manos: The Hands of Fate

An all-time terrible, no-budget horror that pushes Joel, Crow, and Tom to the brink



3

Samson vs. the Vampire Women

An excellent entry into the era of Michael J. Nelson, who replaced Hodgson as host



4

Space Mutiny

Famous for the names hurled at its muscle-headed hero, including "Big McLarge Huge"



The Royals' Reigning Rebel

As the E! soap returns (Nov. 15 at 10 p.m.), we pose a few monarchical queries to star **Alexandra Park**, a.k.a. naughty Princess Eleanor. **By Nina Terrero**

Describe season 2 of *The Royals* in five words.

Fast-paced. Exciting. Terrifying. Delicious. And heartbreaking.

Who would be a better BFF for Eleanor: Prince Harry or Pippa Middleton?
Eleanor really wants to have

some friends, since she doesn't have any. She could scope Pippa out as a girl bud. They're both single!

Why are Americans so obsessed with royals?

They're the ultimate celebrity: fabulous, spectacular, and untouchable.

Do you think Princess Eleanor could ever end up on the throne?

Oh, God, yeah. I tried on all the crown jewels. They look fabulous. I'm ready to slip them on when someone decides it's time for Eleanor to be Queen.

TV GOES DUTCH

It's been a big year for **Ronald Reagan**: In July, our 40th president (played by Michael Showalter) visited Camp Firewood in *Wet Hot American Summer: First Day of Camp*, and this week, Reagan (played by Bruce Campbell) pit-stopped on *Fargo*. But which one gets our vote? We vet the candidates. **By Ray Rahman**



WET HOT AMERICAN SUMMER

VS

FARGO

DOES HE DELIVER MOVING SPEECHES?

He doesn't inspire confidence with lines like "One of my men will clean up the toxic sludge."

"There's not a challenge on God's earth that can't be overcome by an American." Cue the tears.

IS HE PRESIDENTIAL?

Showalter's Reagan has a violent temper and is prone to slapping his aides, so...no.

Campbell's is a bit more dignified, yet chats about his wife to a guy using a urinal.

DOES HE EAT JELLY BEANS?

Plenty! He gobbles them by the fistful. | Sadly, the Gipper's favorite candy is missing.

THE WINNER:

FARGO As Nick Offerman's character Karl says, "The son of a bitch is charismatic."

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FIND THE VOICE
THAT WILL
SAVE HER WORLD?

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—Margaret Stohl, co-author of
the internationally bestselling
Beautiful Creatures novels

"THRILLING."

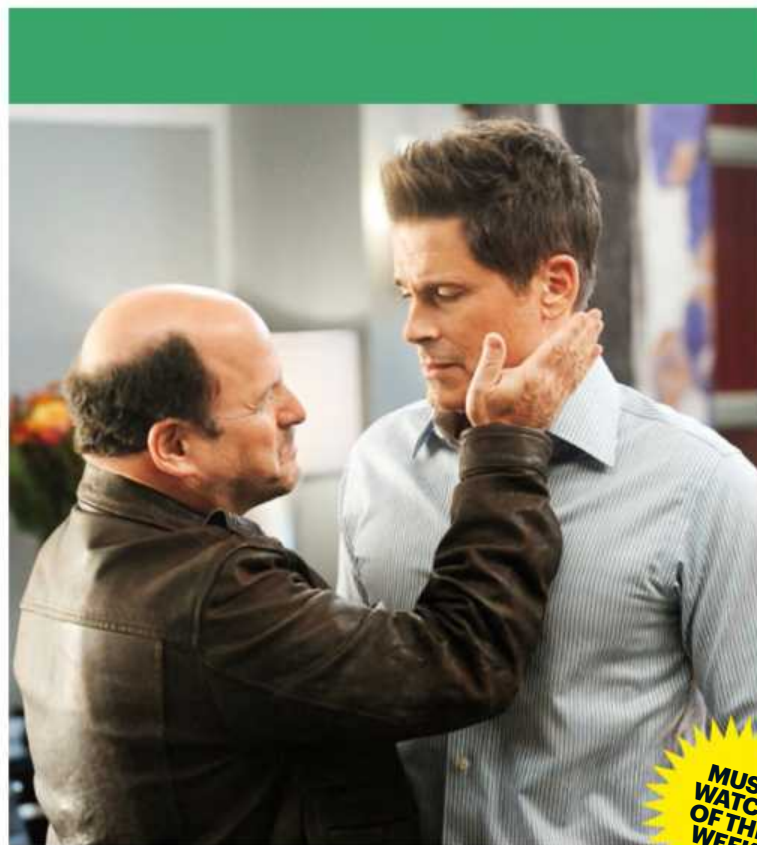
—Alison Goodman,
New York Times bestselling
author of *Eon*

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AND *VAMPIRE ACADEMY* SERIES!



What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS* BY RAY RAHMAN @RayRahman



**MUST
WATCH
OF THE
WEEK**

THE GRINDER

TUESDAY, NOV. 24 | 8:30-9PM | FOX

The Thanksgiving installment of this fall's best new comedy is stuffed with guest stars—Jason Alexander! Timothy Olyphant! Arielle Kebbel!—as well as flashbacks of what prompted Dean (Rob Lowe) to leave his hit legal drama, *The Grinder*. As you will see, Dean had a falling-out with the show's gruff creator, Cliff Bemis (Alexander), over the direction of the series. “Cliff is playing to ratings,” notes real-life *Grinder* co-creator Andrew Mogel, “whereas Dean wants to tell *important* stories.” Also of importance: Dean will probably be shirtless; Kebbel pops up as Avery, Dean’s colleague and bedmate on the show-within-the-show; and Timothy Olyphant plays...Timothy Olyphant, Dean’s frenemy. “Timothy gives Dean some friendly advice that turns out to be not so friendly—he has some ulterior motives,” hints co-creator Jarrad Paul. And allow these guys to make one more case to gobble up this episode. Teases Paul, “Three words—*Grinder: New Orleans*.” —Dan Snierson

MONDAY NOVEMBER 16



Supergirl

8-9PM | CBS

Kara must stop a bombing and babysit her boss' son. I'm guessing she'll be a little late to work the next day.

The Latin Explosion: A New America

9-10:10PM | HBO

Time to dust off your Menudo T-shirt: The doc explores Latin pop's impact on American culture, including interviews with Gloria Estefan, J. Lo, and, yes, Ricky Martin.

Nostradamus: 21st Century Prophecies Revealed

9-11PM | HISTORY

The special shows how the seer predicted recent disasters like climate change, the Ebola outbreak, and *True Detective* season 2.

Fargo

10-11PM | FX

Peggy and Ed defend the choices they've made. “Hey, avocado-colored appliances are very in right now!”

Castle

10-11PM | ABC

A serial seducer is murdered. So if he doesn't call you back, now you know why.



TUESDAY NOVEMBER 17

Series Debut

Chicago Med

9-10PM | NBC

The third series in Dick Wolf's *Chicago Trilogy* focuses on the day-to-day workings of the Chicago Memorial Hospital staff, fronted by chief psychiatrist Dr. Daniel Charles (Oliver Platt). “A significant percentage of the cases that walk into an emergency room are actually psychiatric cases,” Platt says of his character's role. He adds that while the show will touch on modern health-care debates and the gun-violence epidemic currently plaguing the Windy City, the premiere also showcases the town's lighter side. “All I can say is you might be meeting a public figure you might associate with this great city. But you never know,” he hints. —Christian Holub



TUESDAY NOVEMBER 17 (cont.)



Fresh Off the Boat

8:30-9PM ABC

As usual, most of your favorite TV shows will be trotting out Turkey Day-themed fare this month. But *Fresh Off the Boat*, excellent in its second season, has a secret ingredient those other programs don't: the ceaselessly amazing Constance Wu. She steals nearly every scene in tonight's holiday episode, in which the extended family comes to Jessica Huang's (Wu) house for Thanksgiving for the first time in years. Needless to say, she feels she has to impress, but nothing seems to be cooperating. "Cranberry is a very stingy berry," she bemoans. "Look how little juice I've yielded!" Also: "Who pets a deer? What is she—Snow White?" There's more, but I can't just spend this whole review quoting Wu's perfectly delivered lines, can I? **WRONG**, I can! "It's not Thanksgiving, it's *Huangsgiving*." Damn straight it is. **A-**

WEDNESDAY NOVEMBER 18



People's Sexiest Man Alive 2015: 30 Years of Sexy

9-10PM LIFETIME

Hosted by *Scandal* star Bellamy Young, the special offers an inside look at how our sister magazine elects its hunk. If it requires them to watch *Magic Mike XXL* on DVD for the 17th time this week, then so be it!

Nashville

10-11PM ABC

Rayna thinks she should turn down an enticing offer from Sony's label. Good call, Rayna—13 albums on cassette for only one dollar, with no strings attached, and you can cancel at any time? I'm not falling for that one again!

The Middle

8-8:30PM ABC

Frankie takes a seasonal job where she has to play an overworked 19th-century woman at a mock village. On the plus side, she could make a lot of money selling "artisanally churned butter" to hipsters.

Clash of the Grandmas

8-9PM FOOD

Five grandmas will cook. One will win. And all will ask you how to program the DVR to record this.

Jay Leno's Garage

10-11PM CNBC

The episode is titled "Competitive Nature." Something tells me David Letterman and Conan O'Brien won't be watching.

HAPPY B.D.-DAY

Law & Order: SVU

9-10PM NBC

B.D. Wong returns in tonight's episode. Who *wouldn't* want to reenter a world full of grisly sex crimes?



THURSDAY NOVEMBER 19



Lip Sync Battle Holiday Special

10-11PM SPIKE

Who needs Christmas caroling when *Lip Sync Battle* is pulling out all the stops for a seasonal special? Ahead of the Jan. 7 premiere of its second season, the show will air a one-hour contest between *The Night Before* costars Joseph Gordon-Levitt and Anthony Mackie, featuring a slew of guest stars, including Run-DMC. "Things just go off the rails, basically. That's the best way to describe it," host LL Cool J says. The episode will involve festive songs, crazy costumes and props, and commentary from Seth Rogen. But while the production may be bigger and wilder, LL says the basis of the show hasn't changed: "It's still about superstars being super serious about being super silly." —Danielle Zhu

Series Debut

The Art of More

STREAMING CRACKLE

There's plenty of *House of Cards*-level wheeling and dealing, recast within the luxury auction-house world, on this thriller, the first hour-long drama from Sony's streaming service. The story follows Graham Connor (Christian Cooke), an account executive at a Sotheby's-like corporation who started out selling treasures he discovered during the Iraq War. Now he connects black-market artifacts with buyers like billionaire sleazeball Sam (played by executive producer Dennis Quaid) and eccentric heir Arthur (Cary Elwes, who's mustache-twirlingly campy). Rivalries between Graham and fellow auction-house exec Roxanna (Kate Bosworth) generate suspense, and it's fun to learn the history behind auction items like Steve McQueen's Ferrari and the Who's handwritten lyrics. But the best part is reveling in the evils of the one percent. **B+** —Melissa Maerz



FRI NOV 20



Shining a Light: A Concert for Progress on Race in America

8-10PM A&E, HISTORY, LIFETIME, FYI, H2, LMN

John Legend, Bruce Springsteen, Sting, Pharrell Williams, Zac Brown Band, Pink, and Sia are just some of the artists performing to promote racial unity...

Dr. Ken

8:30-9PM ABC

...and then there's this!

SATURDAY NOVEMBER 21



▶ Jim Henson's Turkey Hollow

8-10PM | LIFETIME

Yes, it's on Lifetime, but don't worry: This holiday movie—which stars Mary Steenburgen, Luda-cris, and a bunch of vintage Henson creations—will be very family-friendly.

▶ Northpole: Open for Christmas

8-10PM | HALLMARK

This holiday movie stars Dermot Mulroney, making it very mom-after-two-chardonnays-friendly.

▶ Ash vs Evil Dead

9-9:30PM | STARZ

A hundred percent less chill than Starz's spin-off show, *Ash vs Grateful Dead*.

▶ Austin City Limits Presents: Americana Music Festival 2015

9-10PM* | PBS

Experience a music festival from home, where the bathroom line is much shorter. *check local listings

▶ Saturday Night Live

11:30PM-1AM | NBC

With host Matthew McConaughey and musical guest Adele. I'm guessing he will not be saying, "I get older, they stay the same age," to her.

SUNDAY NOVEMBER 22



▶ Trevor Noah: Lost in Translation

10-11PM | COMEDY CENTRAL

By now, you know about Trevor Noah—*Daily Show* host, international comedy star, and, more recently, man without an appendix. But if you haven't seen his stand-up yet, this new special will fill you in on what you've been missing. "I have jokes *within* jokes about jokes," Noah tells EW. "Everything from flying during the Ebola crisis to being stopped by a policeman while driving in America." The range includes both tiny observations and big ideas, he says: "My topics are varied. I talk about everything, but I'm really focused on what's going on in my life now, and that's obviously being in the U.S." He adds that the Noah you'll see on stage will be "looser" than the Noah on *The Daily Show*: "In the stand-up world, you're a lot freer. There's a lot less at stake. So it's a different side of the same person."

▶ 2015 American Music Awards

8-11PM | ABC

Taylor Swift is up for six awards. A slow night for her!

▶ Brooklyn Nine-Nine

8:30-9PM | FOX

Guest star Nick Offerman plays Holt's ex-boyfriend, a.k.a. the Mustache That Got Away.

Miniseries Debut

▶ Saints & Strangers

9-11PM | NATGEO

Starring Anna Camp, Vincent Kartheiser, and Ron Livingston, this two-night movie depicts the first Thanksgiving. "And that's a good thing?" ask stressed-out turkeys everywhere.

MONDAY NOVEMBER 23

▶ Gotham

8-9PM | FOX

Bruce searches for his parents' killer. Every child's favorite pastime!

SPECIAL ED

▶ Eddie Murphy: The Mark Twain Prize

9-10:30PM* | PBS

The comic giant gets a prize, but so do you: PBS will air Murphy's updated Bill Cosby routine. *check local listings



▶ 3½ Minutes, Ten Bullets

9-10:45PM | HBO

A doc about the 2012 murder of Jordan Davis, a black teen shot by a white man who was complaining about loud music.

▶ Après Ski

10-11PM | BRAVO

A reality series about luxe ski resorts? Finally, a show we can all relate to!

▶ Legends

10-11PM | TNT

Kate is a fugitive in Paris. Sounds like she really stepped in some crepe.

TUESDAY NOVEMBER 24



▶ Scream Queens

9-10PM | FOX

Guests Alan Thicke, Chad Michael Murray, and Patrick Schwarzenegger learn the hard way how Ryan Murphy celebrates Thanksgiving.

▶ Chicago Fire

10-11PM | NBC

Romance blossoms at the department gala. Sorry, kittens stuck in a tree—you'll have to wait a day.

▶ Pretty Little Liars: 5 Years Forward

8-9PM | ABC FAMILY

To break up its longest hiatus ever, *Pretty Little Liars* is offering fans a special episode made up of cast interviews, behind-the-scenes tours, and never-before-seen clips, all focusing on the upcoming time jump. In other words, if you want to know what happened during those unseen years, this is your chance. "All the characters really touch on what they've been doing over the past five years, and some of that is relationship-based, some of it's school-based, some of it is professional," showrunner I. Marlene King says, adding that fans should keep watch for a few surprises. After all, what's a special without "A"? —Samantha Highfill



WEDNESDAY NOVEMBER 25

► **The Making of The Wiz Live!**

8-9PM | NBC

A backstage look at how the live musical, scheduled to air Dec. 3, came together. Hundreds of underpaid, home-sick, sleep-deprived NBC pages will get their due!

Series Debut

► **Property Brothers at Home on the Ranch**

9-10PM | HGTV

The spin-off follows Jonathan and Drew Scott as they renovate a sprawling, 2,400-acre ranch in Alberta, Canada. The job gets even tougher when they realize the house is completely made out of hockey sticks and maple syrup.

► **Empire**

9-10PM | FOX

Lyon family, meet the Koosh Ball: Rosie O'Donnell cameos as Cookie's former prisonmate.



THURSDAY NOVEMBER 26

► **Macy's Thanksgiving Day Parade**

9AM-NOON | NBC

A celebration of overinflated cartoon characters that aren't named Donald Trump.

► **The National Dog Show**

NOON-2PM | NBC

Find out once and for all the answer to life's big question: "Who's a good dog?"

► **Carolina Panthers vs. Dallas Cowboys**

4:30-7:35PM | CBS

Ah, yes, that annual tradition of watching a bunch of aggressive people try to take one another down. But enough about your family. There's also a football game on!

► **Broadway at the White House**

8-9PM | TLC

Kristin Chenoweth and Matthew Morrison host as dozens of high school art students go to the White House and meet Michelle Obama.

COUNTRY SINGLE

► **Elementary**

10-11PM | CBS

Tonight's episode is called "All My Exes Live in Essex." That's why Sherlock Holmes hangs his hat in West Tennessee.



FRI NOV 27



► **MasterChef Junior**

8-9PM | FOX

Still full from yesterday? Too bad! The kids are making seven-layer dip.

Season Premiere

► **Unforgettable**

8-10PM | A&E

I literally can never remember what this show is about.

► **The Knick**

10-11PM | CINEMAX

The new hospital has a charity ball. Is that how they pay for all those lollipops?

SATURDAY NOVEMBER 28



► **The Spymasters: CIA in the Crosshairs**

9-11PM | SHOWTIME

Filmmakers Jules and Gédéon Naudet—known for their CBS documentary about 9/11—turn their attention to the agency that most absorbed the seismic ripples from that day. *The Spymasters* features candid interviews with a dozen CIA directors and operatives, each drunk on testosterone and prone to certainty and bluster bombs. "Period—end of paragraph" is a common rant-closer. But as the film moves past Sept. 11 and into topics like black sites, waterboarding, and drone warfare, a fascinating schism opens, exposing the existential battle being waged among the agency's own captains for the CIA's soul. **B+** —Joe McGovern

SUNDAY NOVEMBER 29



► **Oprah's Master Class**

8-9PM | OWN

What happens when singer James Taylor shows up on Oprah's network? "You've got a friend! You've got a friend! Everybody gets a friend!"

► **The Leftovers**

9-10PM | HBO

Such a fitting show to watch on the Sunday after Thanksgiving.

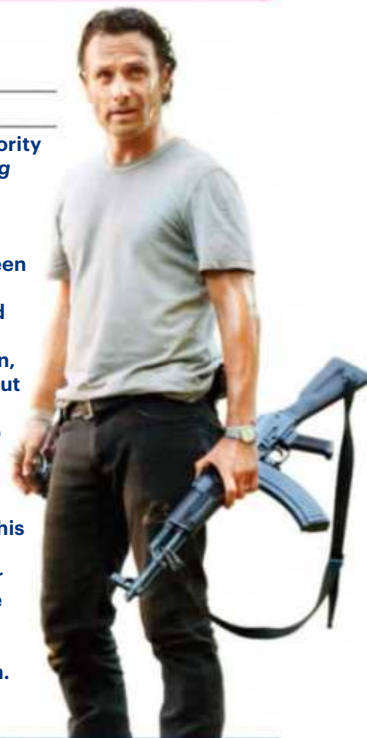
Midseason Finale

► **The Walking Dead**

9-10PM | AMC

Worst. Day. Ever. The majority of season 6 of *The Walking Dead* has all taken place on a single day, and what a crappy day it was. The Alexandrians have been surrounded by death on both sides of the wall, and if midseason finales of the past are any indication, things are most likely about to get a whole lot worse. Last year, it was Beth who lost her life in episode 8; the year before that, it was Hershel. So whose number might be called this time around? We'll have to wait to find out, but our general prediction for the episode is not unlike Clubber Lang's before facing Rocky Balboa: pain.

—Dalton Ross



Music

EDITED BY KEVIN O'DONNELL @ODtron

Justin Bieber



TITLE
Purpose

LABEL
Def Jam

GENRE
Pop



One Direction



TITLE
Made in the A.M.

LABEL
Columbia/Syco

GENRE
Pop

REVIEW BY
Leah Greenblatt
@Leahbats

Boys to Men: Teen Idols Grow Up



THEY'RE THE AMERICAN Pharoahs of the pop world: beautiful creatures bred to dazzle and destined for early retirement. Obsolescence is literally built into the job description. So what's a young superstar supposed to do when the mustaches have grown in and the clock is running out? If you're Justin Bieber—possibly the most scrutinized public figure in America not currently running for office or married to Kanye West—you make your fourth studio album, *Purpose*, a definitive statement of young manhood, full of deeply meta references to fame and maturity and persecution by the press. If you're One Direction, you basically pretend nothing has changed and produce *Made in the A.M.*, another deft collection of shiny, hermetically sealed anthems. (Rogue member Zayn Malik may have quit the band or just run out for sushi; you won't learn any salacious details here. There's also no reference to the group's upcoming indefinite hiatus.)

ONE DIRECTION: CALVIN AURAND

BEST TRACKS *Sorry* Bieber delivers pop's most danceable apology | *The Feeling* Backup girl Halsey helps Bieber sort out his love life | *What a Feeling* One Direction's swoony riff on '70s soft rock

▶ NOTEWORTHY

Mumford & Sons return to the U.S. next April with the

16-date An Arrow Through the Heartland tour. HBO will air a

behind-the-scenes documentary on the making of **Bruce**

Springsteen's classic 1980 album, *The River*, on Nov. 27.



▲ (From left) Justin Bieber; One Direction

new-school collaborators Diplo and Skrillex, as well as the lesser-known production wizard Poo Bear. The early *Purpose* singles that have become chart smashes—"Sorry," "Where Are Ü Now?" and "What Do You Mean?"—are stripped down for maximum aerodynamics, the vocals mentholated and sweetened with a brushstroke of bass here, a snake-charmer synth line there. A number of songs directly address the unbearable lightness of being Bieber: the tabloid *Truman Show* he can't escape; the teenage mistakes magnified a million times; the judgments that still pierce his skin, poreless as it may be. Best, though, are the jaunty "Love Yourself," possibly the world's first campfire-folk dis track, and the airy, dubsteppy "The Feeling," assisted by alt-pop songstress Halsey.

1D's fifth album has already yielded two of its own massive singles: the spit-polished stompers "Drag Me Down" and "Perfect." They're also two of the least interesting songs here; either one could easily belong to any boy band of the past 20 years. What's less expected is the group's knack for crafting enormously hooky tributes to musical eras more familiar to their fans' parents: the choogling Steely Dan-meets-Fleetwood Mac yacht rock of "What a Feeling"; the pretty, Beatles-y ballads "Olivia" and "I Want to Write You a Song"; "Walking in the Wind," which flirts with *Graceland*-era Paul Simon before bursting into a big-sky chorus. The lyrics, with a few subtly naughty exceptions, are still largely crafted for listeners whose idea of romance is a Disney prince—dashing, devoted, and safely two-dimensional. Unlike Bieber, One Direction don't seem ready yet to explore their own more adult voices. Or maybe they're just saving it for their solo records. *Purpose*: **B+** *Made in the A.M.*: **B**

Both releases basically succeed at their very different aims, which shouldn't be a surprise considering that these artists still command some of the best back-line talent in the business—and are all, whether detractors like to admit it or not, very good at what they do. Bieber's sound is much more deliberately of the moment: a skittering, metallic synthesis of dance music and modern R&B whose evolution probably owes a lot to

The Next Generation Of Teen Idols

What born-in-the-'90s babe is in line to become pop's next tween dreamboat? Here, a few possible front-runners.



The Vamps

Four elaborately coiffed young Brits with poster-ready looks and massive pop-rock hooks? Hmm, sounds familiar.



Troye Sivan

The pensive angel-voiced Aussie is set to release his dancey, atmospheric full-length debut in December.



Jordan Bratton

A New York wunderkind with a bright, melodic take on R&B and a fresh major-label deal.



Jacob Whitesides

His Sheeran-esque ditties have already landed him on *GMA*—and his pretty face is made for *Tiger Beat*.

THE VAMPS: ANDREW WHITTON; SIVAN: DON ARNOLD/WIREIMAGE.COM; BRATTON: BRANDON TODD; WHITESIDES: LIZ BAYLOG



◀ Kurt Cobain circa 1990



8 ESSENTIAL COBAIN RARITIES

There are dozens more deep cuts beyond *Montage*. Below, a few of EW's favorites.

- 1 **"Oh, the Guilt"**
A noisy and infectious bridge between the slick *Nevermind* and the savage *In Utero*.
- 2 **"Pen Cap Chew"**
A thudding monster built around a Sabbath-esque riff that makes Nirvana sound more like Soundgarden than themselves.
- 3 **"I Hate Myself and Want to Die"**
Cobain wanted to use this title for the album that became *In Utero*. Ironically, it's one of the more jubilant three minutes from that era.
- 4 **"Spank Thru"**
The origin of Nirvana's sound was originally recorded with Cobain's band Fecal Matter.
- 5 **"Blandest"**
The buzz-saw riff and shout-along refrain are killer.
- 6 **"Do Re Mi"**
This pretty folk tune was recorded just a few weeks before Cobain committed suicide.
- 7 **"Bambi Slaughter"**
This raw Fecal Matter demo shows off Cobain's dark humor.
- 8 **"If You Must"**
This cut captures both extremes of Cobain's range: the moody croon and the hellish wail.

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Kurt Cobain's Found Sounds



TITLE
Montage of Heck: The Home Recordings

LABEL
Universal Music Enterprises

GENRE
Rock

REVIEW BY
Kyle Anderson
@KyleAEW

▶ **THERE'S SOMETHING UNSETTLING** about any artist's posthumous work. But it's particularly macabre in the case of Kurt Cobain, whose relationship to Nirvana's music was complicated. The grunge icon often dismissed Nirvana's 1991 breakthrough *Nevermind* as "too slick," and he was unhappy with Steve Albini's initial mixes for their final 1993 studio album, *In Utero*.

So you have to assume Cobain would not want you listening to *Montage of Heck: The Home Recordings*, the companion soundtrack to the exquisite doc released earlier this year. Curated by *Heck* director Brett Morgen, the compilation has hours' worth of Cobain's cassette demos, saved by widow Courtney Love and used by Morgen to tell much of Cobain's story in his own words. The content is exceptionally raw: Most songs are snippets or free-form instrumental noodles. Vocals are rough and mumbly. The few tracks that could be counted as actual songs are primarily early solo demos of Nirvana tunes like "Been a Son." Other tracks aren't even music, but rather sound tests ("Reverb Experiment") and crazy-eyed comedy skits.

What's most compelling about the set is how it captures Cobain's passion and intensity—not his slacker-junkie persona. You can hear the restlessness in half-formed but hypnotic musings like "Burn the Rain" and "Poison's Gone." Nirvana's music tempered noisy metal sludge with crisp Beatlesque melodicism, and both extremes live in these recordings, including the plodding headbanger "Rehash."

It's hard to grade *Montage of Heck*. Considering sound quality and execution of ideas, it's in the lower C range. But as a cultural artifact that provides an inside look at the creative process of an enigmatic genius, it's absolutely indispensable. **A**



Enya

Enya's Heavenly Comeback

The Celtic chanteuse returns with her first album in six years on Nov. 20. Now the 54-year-old opens up about making *Dark Sky Island*, why she leads a private life, and what she really thinks about the term "New Age." **By Gillian Telling**

It's been a while since you've released new music. Was there any reason for the break? With [1988's] *Watermark* going into *Shepherd Moons*, and that going into *The Memory of Trees*...while there was a three-year gap in between them, I was actually in the studio for each of those three years. So after [2008's] *And Winter Came*, I thought, I'm not actually ready to get back into it.

What did you do with your time off? I bought a place in the south of France, which was a good excuse for a real break. I cut myself off completely. And then in the

spring of 2012, I got that wonderful feeling of "Oh, I need to get in front of a piano again." I had songs in my head. This kind of felt like a first album for me, because there was so much to write about.

How does your music achieve such an angelic sound—do you have real-life cherubs in the studio with you? In the '80s I worked with producer Nicky Ryan, who first had this idea of using the voice like an instrument.... So I sing a part of the song all the way through and he records it, and then I do the second part. We'll do it six to eight times—16, even—

and add the harmonies. There's something that happens naturally when you're singing live, so you capture that, and you layer it. It's quite a unique sound he's created.

How would you classify your music? You probably don't love the term "New Age."

It did bother me, because New Age isn't really about what I do. That's more electronic recorded music, and we're more real-time. And the emotional content is really important.

You've chosen to lead a pretty private life and tend to shun the media. Why?

I've had my share of stalkers. And I just feel my success has been, from the beginning, about the music. The success of [the 1988 hit] "Orinoco Flow" caught everyone by surprise. When people heard it, they had no idea if I was a band or a female singer. They didn't know the face behind the song. So I had a choice. I didn't have to front the music on the stage—I was just able to stay with the music. It wasn't important to me to do any interviews that would make me more famous. I just wanted to be in the studio. It wasn't like I had a plan of keeping myself shrouded in mystery.

You've sold over 80 million records worldwide. What about your music connects with fans around the world?

It fascinates me. But I think people who listen to my music sense the emotions that I'm feeling in my own performances—and then interpret their own emotions with the music. It becomes very personal for some people.

▼
The singer in 1995



8 Hot New Artists to Hear Now

From fierce country to uplifting pop-soul, EW picks eight acts poised to dominate your playlist. Download tracks from these artists for free* on iTunes. Go to ew.com/freemusic.

By Eric Renner Brown, Dana Rose Falcone, Bethany Lye, and Madison Vain

1 Maddie & Tae

The spitfire duo of Madison Marlow and Taylor Dye famously called out bro country on 2014's "Girl in a Country Song," which hit No. 1 on country radio and caught the ire of the genre's kings, Florida Georgia Line. The 20-year-olds, who just scored a 2015 CMA for Music Video of the Year, are just as fierce on their debut LP, *Start Here*, out now. The album has coming-of-age tales that celebrate girl power ("Shut Up and Fish") and slam high school bullies ("Sierra"). "[Our music] has really showed that fans and radio wanted something different," says Dye. "That's why we've connected so well with fans.... Our songs are unfiltered, un-sugarcoated."

DOWNLOAD IT Their funny, feminist anthem "Shut Up and Fish," which Dye calls a "witty role-reversal song"

2 Chris Carmack

You know Carmack from playing Nashville's Will Lexington, the show's closeted, alpha-male country singer. Now the 34-year-old is hanging his own name on the marquee. On his debut EP, *Pieces of You* (out Dec. 11), Carmack delivers a gorgeous blend of jazzy melodies and bluesy electric guitars, which were inspired by living in L.A. while kick-starting his acting career. (He's also had roles on *The O.C.* and *Desperate Housewives*.) "I performed a lot of

open-mic nights.... I was always doing music and writing songs," he says. "But I was doing it for myself, keeping it hidden away. I never thought that I would do a full studio recording of them."

DOWNLOAD IT The stunning ballad "Pieces of You," which Carmack wrote for a troubled friend

3 Nathaniel Rateliff & the Night Sweats

For years, Rateliff toured professionally as a low-key acoustic folkie. But with the muscle of his Motown-style band the Night Sweats, the 37-year-old Missouri native has revamped his sound on one of the year's funkiest soul-rock debuts, *Nathaniel Rateliff & the Night Sweats*. He's connecting on a mainstream level, too: Their TV debut on *Fallon* in September went viral, and they're on their first headlining tour this fall. "I'd been doing the singer-songwriter thing but was discouraged," says Rateliff. "I wanted to do something different that felt good. After 20 years, I'm like, 'S---, I hope this works out!'" **DOWNLOAD IT** The soulful rave-up "I Need Never Get Old"

4 Beach Slang

There were few freshman indie-rock bands to break out in 2015, which makes Beach Slang's arrival all the more vital. With the debut *The Things We Do to Find People Who Feel Like Us*, this Philadelphia act delivers



▲ (Clockwise from top left) Jamie Lawson, Parson James, Daya, Chris Carmack, Maddie & Tae,

one of the year's most thrilling, balls-out, devil-horn-throwing, amps-cranked-to-11 rock & roll albums. Or, as frontman James Alex describes his band's sound, "Guitar, bass, and drums played loudly." Still, there's an emotional depth to songs like "Too Late to Die Young," which echoes '80s indie greats the Replacements. "I'm a very wear-my-heart-on-my-sleeve kind of guy," says Alex. "Who knew honesty would connect so well with people?"

DOWNLOAD IT The insanely catchy fist-pumper "Bad Art & Weirdo Ideas"

5 Jamie Lawson

This British singer-songwriter is the first signee to Ed Sheeran's Gingerbread Man

Records imprint, but even the red-haired wunderkind was surprised when Lawson, 39, was tapped to open for One Direction during their U.K. stops this fall. "I assumed it was something to do with Ed, but he had no idea!" says Lawson. Still, Sheeran's endorsement has helped Lawson's self-titled album—inspired by Van Morrison's 1970 LP, *Moondance*—and his single, "Wasn't Expecting That," hit the top of the U.K. charts. "I wanted to make an album that would fit together as a whole," says Lawson. "Just this really warm record that would somehow give comfort." Next up: He's hitting the road with singer-songwriter Vance Joy. But even Lawson is



Lizzo, Beach Slang, and Nathaniel Rateliff & the Night Sweats

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happily surprised with his sudden success. "If I take it all in," he says, "I'll slightly explode a bit."

DOWNLOAD IT "In Our Own Worlds," a gorgeous, acoustic love song

6 Lizzo

The Detroit-born artist got her start earlier this decade with the female rap-R&B trio the Chalice. Now, after scoring praise from Prince, Bon Iver's Justin Vernon, and others, the 27-year-old has proved she's a solo diva on the rise, which you can hear on her forthcoming December album, *Big GRRRL Small World*, featuring a collaboration with Vernon. "I am a rapper," she says, "but you are going to hear a whole lot of

different vocal techniques: singing, rapping, talking." There are also undeniably empowering tunes: "This is about a girl who is learning to love herself physically and emotionally. It is about owning it and discovering it and accepting it."

DOWNLOAD IT The glitchy soul shakedown "Humanize"

7 Daya

This 17-year-old Pittsburgh native released her debut EP this fall, and for the past six weeks, she's been rising up the *Billboard* Hot 100 with "Hide Away," a frothy electro anthem about self-love. "It's about waiting for someone to come along, waiting for the right person, and

in the meantime finding yourself," says Daya, whose real name is Grace Tandon. Growing up, Daya was inspired by Adele and Amy Winehouse, but after traveling the world with her family, she's tackling global and social issues in her music. "I've seen women's roles in different parts of the world," she says. "They are very limiting. People should be who they want to be, and I'm talking about that in my music."

DOWNLOAD IT The dance-pop girl-power gem "Sit Still, Look Pretty"

8 Parson James

The Brooklyn-based singer-songwriter's backstory reads like the script to an

Oscar-winning movie of personal triumph: James, 24, was raised in Cheraw, S.C., by a single working mom as he struggled with coming to terms with being gay in a conservative town. Since coming out to his family at 18, he's joyously sharing his story through music. His new single "Temple" is an uplifting gospel-steeped anthem about redemption and showcases James' soulful pipes. Now he's putting the finishing touches on his debut full-length. "Some of [my] songs are sad," James has said. "But there's always hope."

DOWNLOAD IT The atmospheric piano ballad "Stole the Show"



Chris Stapleton



Chris Stapleton

Fresh off multiple victories at the CMAs for his No. 1 debut, **Traveller**, the country singer-songwriter, 37, reveals how his killer collaboration with Justin Timberlake came about—and why 2016 might be his busiest year yet. **By Madison Vain**

How did it feel to have such a triumphant CMAs this year?

It was much, much better than I deserve. It's still just bizarre to think about!

What'd you do to celebrate—a few rounds of whiskey?

Kentucky bourbon, actually! But I started that day on *Good Morning America*. I got up at

4 a.m., and I'm not a morning person. I tried to get a little bit of a nap [before the CMAs]! It was the best long day I've ever had.

You performed with Justin Timberlake during the show. How did that come about?

We met a couple years ago through a mutual friend and talked to each other on occasion. He's a new dad and I've got little kids. We tell a lot of kid stories. [Laughs] We'd always looked for a reason to do something, and this finally became that reason. I was excited to get out there and

play with him and that band. We just had so much fun in rehearsals. And that's what music should be.

As an artist who's written mainstream Nashville hits for Kenny Chesney and Luke Bryan, how do you balance that poppier style with your old-school country sound?

I had a producer friend of mine tell me once, "There's two kinds of music: good music and bad music." And that's it. Don't worry about labels, don't worry about anything else. Music's not a war, and it's certainly not a war to me. We're all on the same team.

Since the CMAs, your album has hit No. 1. What's next?

We were supposed to be slowing down. [Laughs] So now I think we have some stuff to figure out. You can't expect to have this kind of a thing all the time. What a treat to get to have a moment.

BECKY FLIKE

#1 NEW YORK TIMES BESTSELLER

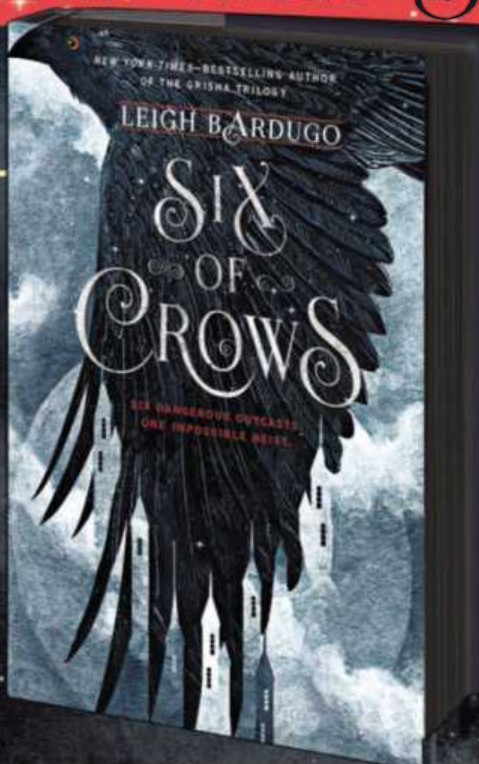
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H HENRY HOLT

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Books

▶ BETWEEN THE LINES

Essayist **Roxane Gay** won the 2015 PEN Center USA

Freedom to Write award. **Carrie Brownstein** agreed to

marry a couple on the spot at an event for her memoir,

Hunger Makes Me a Modern Girl.

EDITED BY **TINA JORDAN** @EWTinaJordan

Top Picks in New Paperbacks

Oh, the places you'll go, with the fall's best new releases: deep into the forests of Estonia, on a 6,000-mile journey through the heart of Russia, and down the darkest, most terrifying streets of San Francisco. **By Isabella Biedenbarn**

Brooklyn **Colm Tóibín**

Just in time for the film adaptation's release, catch up on Tóibín's moving, funny 2009 novel about an Irish immigrant torn between two men.

The Man Who Spoke Snakish **Andrus Kivirähk**

Set in medieval Estonia, this fairy tale follows a young forest-dwelling boy

who is the last speaker of a language used to command animals.

The Uncollected **David Rakoff**

This collection of the bitterly funny writer's little-known work—ranging from pop culture criticism to fiction—is what we'd call shelf-essential.

Midnight in Siberia **David Greene**

The NPR host travels again through Putin's Russia on the Trans-Siberian Railroad, which runs from Moscow to Vladivostok.

10:04 **Ben Lerner**

A writer in nearly apocalyptic Manhattan wrestles with mortality, success, and impending fatherhood.

Boy on Ice **John Branch**

In this poignant, brilliantly reported account, Branch tells the story of hockey star Derek Boogaard's life and tragic death.

The Best American Nonrequired Reading 2015 **Adam Johnson**

A group of well-read students—and

Pulitzer winner Johnson—select last year's best, most offbeat pieces, from literary mags to blogs.

The Paying Guests **Sarah Waters**

Waters is an absolute master of pulse-pounding historical fiction, as evidenced by this riveting tale of forbidden love in the 1920s that morphs into a mystery.

The White Van **Patrick Hoffman**

This thriller, winding through the seamy underbelly of San Francisco, is stuffed with truly shocking twists.

Her **Harriet Lane**

Lane's novel paints a portrait of sociopathy so subtle it will stick with you long after the blink-and-you'll-miss-it climax.





◀ Mary-Louise Parker



Dear Mr. You

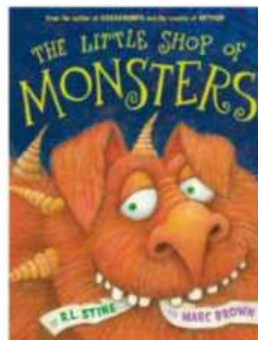
BY Mary-Louise Parker

PAGES 225 | GENRE Memoir

REVIEW BY Leah Greenblatt @Leahbats

▶ **WHAT DOES A** busy, successful actress with half an EGOT and two young children at home do for fun? Apparently she writes a book—a really good one, full of funny, poignant, sometimes surreal missives to men she has known.

The 33 misters in *Dear Mr. You* cut a wide swath: There are billy goats and grandfathers, handsome strangers and loinclothed hippies and hospital orderlies, unrequited crushes and unforgiven exes. Some changed the course of Parker's life and some barely grazed her orbit, but all of them left a mark. One helps her figure out her relationship to faith as an 8-year-old ("Dear Father Bob"); another one gets stabbed in the hand with a fork for squashing her spirit and stealing her guacamole ("Dear Former Boyfriend"). Most don't even have names; in "Dear Firefighter," she shares a wordless moment with a first responder crossing a New York City street on 9/11, blanketed in white ash "like a weary snowman trudging home from an apocalyptic winter." And she never actually meets "Dear Oyster Picker," whose bivalves provide her dying father with his final meal. Though there are tales from far-flung movie sets and incidental mentions of parties and plays and awards shows, Parker's day job is mostly a backdrop. And these men are too, in a way; in her loopy stream-of-consciousness style, it's really as much her own story she's telling as it is theirs. **B+**



Monster Mash

When kid-lit heroes Marc Brown and R.L. Stine decided to collaborate on a picture book, it was a new adventure for them both. For his part, Brown found the project "terribly therapeutic," admitting that many of the monsters he drew are based on mean and nasty people from his past. Below, he tells us who's who. By Isabella Biedenharn



Fangs FORMER TENANT

When he first began painting, Brown says he was unconsciously modeling sharp-toothed goons like this one on people with whom he "just couldn't make it work." But when he realized what he'd done, he says, "It was like, 'I'm free! They're gone! They're out of my life!'"

Piggler-Gigglers PRESIDENTIAL CANDIDATES

He won't name names, but "these are actually a collection of presidential candidates," Brown says, promising that "a certain Republican front-runner" is present, though "he's difficult to spot in the book without the frozen fillet of salmon on his head."

Snacker HIGH SCHOOL GYM TEACHER

Inspiration for this creature came from the recesses of Brown's memory. "Snacker is my former high school gym teacher," he confesses. "His teeth kind of looked like this, and he had this strange little nose. His skin was bumpy like that."

Sneezer FORMER AGENT

This onetime literary agent wasn't actually a chronic sneezer, Brown explains, but she had "this nasally voice, this little pointed, pinched nose, and eyes that were so tiny that they kind of receded into her face." Even her mucus-colored hair matches Sneezer's.

New Looks For Old Books

Whether they're printing books that just entered the public domain or revamping their own backlists, publishers are rethinking book-jacket art. These paperback editions of literary classics aren't just fresh—they're downright dazzling. **By Isabella Biedenbarn**

IF FAMILIAR TITLES at the bookstore seem to be drawing the eye of your inner art lover more than usual lately, it's not your imagination. Publishers are having a creative field day reissuing classic books with stunningly beautiful new covers—and lovely insides, too, in the case of Puffin's whimsical *Alice's Adventures in Wonderland*, illustrated by Rifle Paper Co.'s Anna Bond. "It's like a decoration *and* a book," says Puffin publisher Eileen Kreit, noting that *Alice* fits right in at trendy stores like Anthropologie.

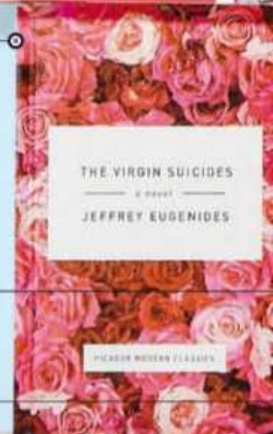
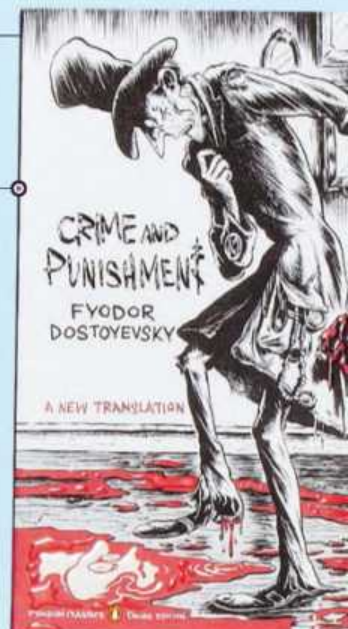
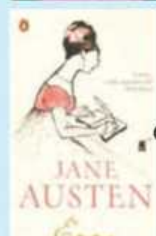
While the coffee-table-size *Alice*, commissioned for the 150th anniversary of the fairy tale's publication, has grown larger, Picador has gone in the opposite direction, releasing a quartet of miniaturized editions of the house's most beloved books, like Jeffrey Eugenides' *The Virgin Suicides* and Marilynne Robinson's *Housekeeping*. Inspired by the size and feel of Moleskine notebooks, creative director Henry Sene Yee is pleased with the results—and so are others: "I can't even get my hands on a set!" he says.

But why all this effort to make over books that already exist? "Someone asked me, 'Why do we have to redesign Jane Austen again and again?'" Yee says. "And I'm like, 'You know the people

who bought the first edition in the 1800s? They're gone. They're not buying another copy.' Every generation is a new generation that has not read Shakespeare." Modern covers, he says, can appeal to new readers in ways that a dated jacket can't—even if the text inside is just as relevant as it was a century (or centuries) ago.

"It calls attention to books that might otherwise feel a bit dusty," explains Charlotte Strick, a former art director at Farrar, Straus and Giroux who spearheaded a reissue of Flannery O'Connor's catalog earlier this year. "By the publishers' investing in new covers, it lets everybody know that these are important books, and they shouldn't be forgotten." But instead of completely discounting O'Connor's original book jackets, Strick took her inspiration directly from Milton Glaser's iconic 1967 jacket for *Wise Blood* (an inky face wearing sunglasses), paying homage to the original while freshening it up for a new audience.

Another potential upside to these extra-attractive editions? A reason to forgo an e-book in favor of a physical copy. "They're like candy," says Yee of the Picador set. "They're so inviting, they look easy to read, and they feel great in your hand," he says. "It's the cuteness factor."



QUICK TAKES



Lungdon
EDWARD CAREY
YA



This Victorian Life
SARAH A. CHRISMAN
Memoir

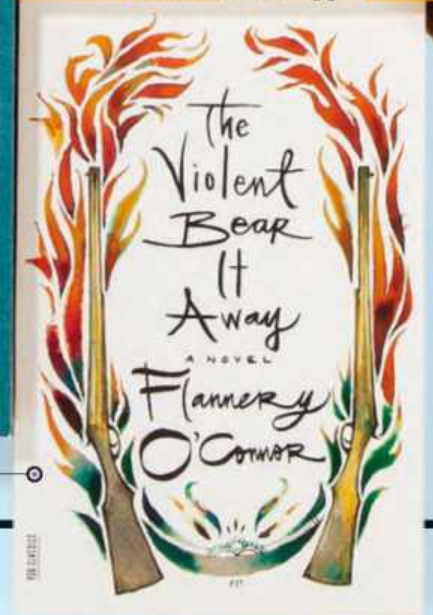
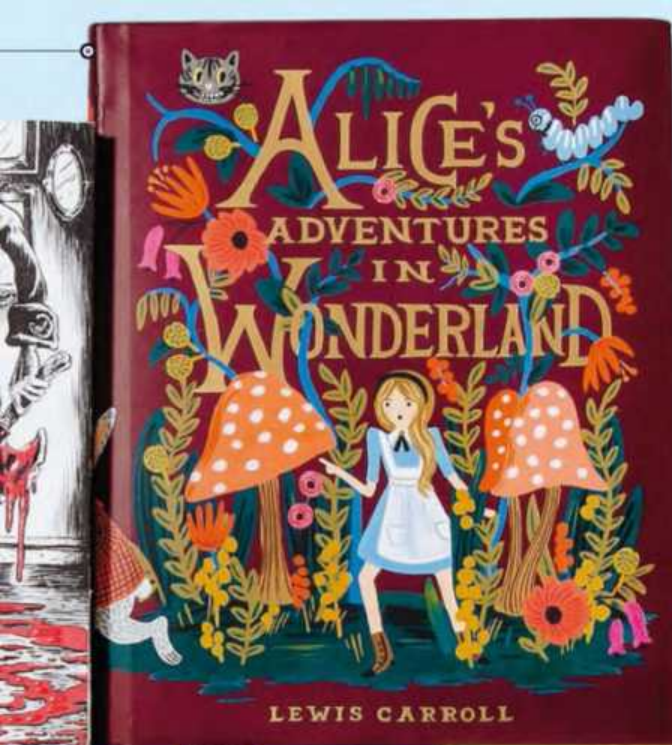
Like just about everyone else in his family, Clod Iremonger has the ability to control objects, although he hasn't yet figured out exactly why. Things are wont to move of their own accord when an Iremonger is around, and the people standing near them have a tendency to disappear, only to have new things, like music stands or matchboxes, appear in the places they were last seen. It's a sickness that follows the family no matter where they go, and soon all of London will be nothing but a graveyard of rubbish if Clod and his lady-love, Lucy Pennant, can't stop it.

Lungdon, the third and final installment in the Iremonger series, is by turns humorous, confounding, and stressful. It's also long—excessively so. Feel free to skip pages here and there, like the three dedicated to a dramatic soliloquy in which Clod individually calls what must be every single object in London to his aid. **B+**

—Megan Lewis **E**

While it's normal to romanticize the past from time to time (nostalgia is essentially a commercial industry these days), Chrisman and her husband, Gabriel, have taken their love of the Victorian era to heights as tall as an antique bicycle. After purchasing a house built in the late 1880s, the couple have replaced most modern conveniences with late-19th-century counterparts. They wear period dress, use an icebox in lieu of a refrigerator, and eschew lightbulbs for oil lamps. Chrisman recently caused a stir after (ironically) writing an online piece for Vox; detractors were disgusted at her glee over an era in which women didn't even have the right to vote. While Chrisman's writing can be needlessly flowery and a little smug, curiosity and the occasional chuckle will likely keep you reading. **B+**

—Isabella Biedenbarn **E C**



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—PICADOR CREATIVE DIRECTOR HENRY SENE YEE

BOOKS OF MY LIFE

Rainn Wilson

My favorite childhood book

1 *The Phantom Tollbooth*. I loved the wordplay, the humor and the fanciful characters, and the wild imagination. I wanted to be that little boy driving with his dog in the toy car through all the magical kingdoms.

The illicit novel I read in secret

From age 12 to 15

or 16, I was a huge science-fiction fan. And some science fiction and fantasy gets really risqué. I remember this one book with a guy with a sword on the cover, called *The Vengeance Masters of Garoth* or something like that. Outside it looked like *Lord of the Rings*, but on the inside it was *Fifty Shades of Grey*.

The best book I read for school

2 *Moby-Dick*. I thought it was extraordinary. It was obviously written by a madman, but it's such a great examination of the obsession and the underbelly of America.

The book that cemented me as a writer

3 *Franny and Zooey*. I was obsessed with

J.D. Salinger when I was younger. And I liked *Catcher in the Rye*, but I loved *Franny and Zooey*. That was a great influence on me. It's a spiritual book, but it's also very funny and entertaining at the same time. There's a lot of connections between me and Salinger. In my book I tell the story of seeing the face of God after smoking some pot that was obviously laced with something when I was in my 20s, and how my roommate read me *Raise High the Roof Beam, Carpenters* until I came down.

The book that people might be surprised to learn I love

M. Scott Peck's **4** *The Road Less Traveled*. It's treated like self-help, but it's a brilliant part-memoir, part-psychological treatise of the human condition.

Classics I've pretended to have read

Never finished *Crime and Punishment*, *The Idiot*, *The Brothers Karamazov*. When people talk

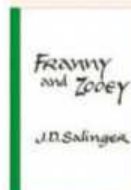
To celebrate the publication of ***The Bassoon King***—which charts his rise from band geek to sitcom star—Wilson talks about his most memorable reads



1



2



3



4



5



6

to me about Dostoyevsky, I'm like, "Ohhhhhh, yes, Dostoyevsky."

The last book that made me laugh, and the last one that made me cry Nick Offerman's memoir, **5** *Paddle Your Own Canoe*, was the last book that made me laugh. One that made me cry was **5** *Angels* by Denis Johnson. It's about people at the end of their rope, looking for love in all the wrong places.

My literary hero

Conan the Barbarian. He solves all his issues with a sword. I'm a neurotic guy, filled with angst, and life is so simple for Conan.

The last great book I read

George Saunders' **6** *Tenth of December*. It's hard to put a finger on what Saunders does, but he does it expertly. It's like *Twilight Zone* meets Raymond Carver meets David Sedaris. The stories are funny and almost science fiction, but literature at the same time.

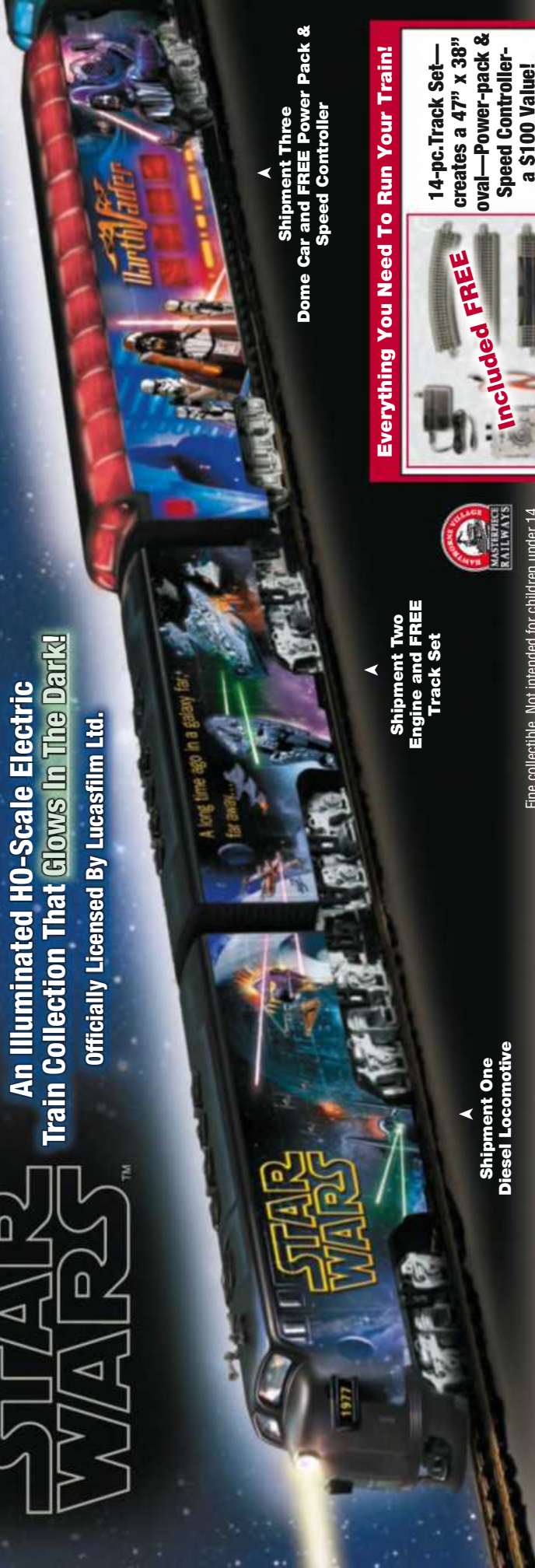
"I was obsessed with J.D. Salinger when I was younger."



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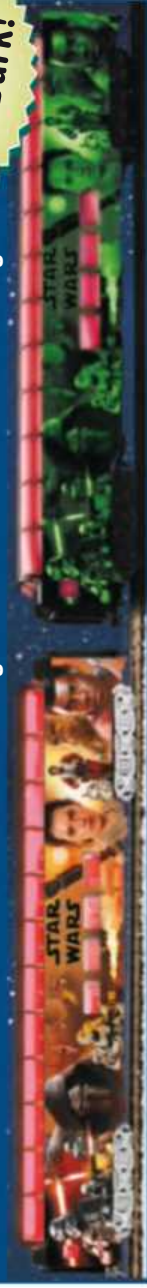
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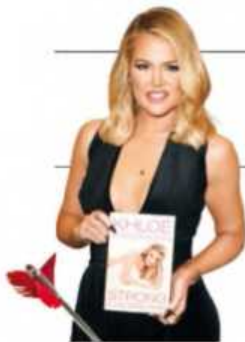
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It was a great week to be Bruce Campbell circa 1980.



For a show called *Master of None*, Aziz Ansari has captivated everyone.



Good news for *Fallout 4* gamers: You don't even have to binge nuclear apoca-



Johnny Depp to play lead in *Gnomeo & Juliet* sequel, *Sherlock Gnomes*. His first case? Finding a gnew agent.



Don't you dare kill her,
Mr. R.R. Martin.



Marcia Cross is returning to TV on *Quantico*, and we can't decide whether to polish silverware or rip off our wigs in celebration.



More proof that Amy Schumer is all of us



Justin Bieber, One Direction albums leak early, as do your 14-year-old's tear ducts.



Blindspot renewed for season 2. Guess who's getting a bigger duffel bag!



Major Bush family drama emerges from George H.W. Bush book, leading us to believe that *Scandal*'s been a documentary all along.



If only we could get this excited for a Mark Wahlberg movie.



Mariah Carey joins *The LEGO Batman Movie* cast, becomes the pop star Gotham deserves but not the one it needs right now.



SeaWorld San Diego to phase out orca shows two years after *Blackfish*. It's just like how America phased out Al Gore after *An Inconvenient Truth*.

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References: 1. Thekveli S, Qui Y, Kapoor Y, et al. Structure-property relationship of delectilcon A lenses. *Cont Lens Anterior Eye*. 2012; 35(suppl 1): e14. 2. Based on laboratory measurement of unworn lenses; Alcon data on file, 2011. 3. Angelini T, Nixon R, Dunn A, et al. Viscoelasticity and mesh-size at the surface of hydrogels characterized with microrheology. *Invest Ophthalmol Vis Sci*. 2013; 54: Eabstract 500. 4. Based on the ratio of lens oxygen transmissibilities; Alcon data on file, 2010. **Ask your eye care professional for complete wear, care and safety information.**

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